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INDIA

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white.

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TABLE OF CONTENTS

EDITORS' FOREWORD

13

BY WAY OF BACKGROUND

Physical Features 17; Climate 18; The Constitution of India 19; Population 21; Languages 21

Religions of India: *Hinduism* 22; *Islam* 26; *Christianity* 126; *Sikhism* 26; *Jainism* 27; *Zoroastrianism* 27; *Buddhism* 27; The Caste System 28

Pattern of Livelihood: *Agriculture* 30; *Mineral Resources* 30; *Irrigation and Power* 31; *Community Development* 31; *Industries* 32; *Cultural Activities* 33; *Radio, T.V., and Press* 34; *The British Impact on India* 33; *Relations with your Hosts* 36; *Sports* 37.

Wild Life Sanctuaries: *General* 38; *Administration* 39; *Brief Description of Sanctuaries* 40; *Sanctuaries' Seasons Table* 43; *Hill Stations* 44.

Summary of Historical and Artistic Periods 45

FACTS AT YOUR FINGERTIPS

Planning Your Trip 51; Suggested Tours of India 51; How to Go; 54; Travel Agents Promoting Tours to India 54; Credit Travel 56; Roughing It 56.

When to Go? 56; Seasonal Events 57; Special Interest Travel 58; Meeting the People at Home 58.

Travel to India: *By Air* 58; *Stopover Privileges* 60; *By Ship* 63; *Overland* 65; What Will it Cost? 65; What to Take? 66; Travel Documents 67; Tourist Introduction Cards 69; Health Regulations 69; Customs 69; Currency 70.

Travel in India: *By Air* 71; *By Train* 72; *Suggested 45-Day Rail Tour* 74; *Motoring* 76; *Suggested 60-Day Motor Tour* 77.

Hotels and Other Accommodations 81; Night Life 83; Tipping 83; Insurance 84; Closing Days and Hours 84; Laundry and Dry Cleaning 84; Cosmetics 84; Tobacco 85; Measurements 85; Begging 85; Electricity 85; Mail 86; Overseas Communications 86; Guide Service 86; Shopping 86; Studying in India 88; Shikar 89; Hints to Photographers 90.

THE INDIAN SCENE

INITIATION TO INDIA—A Mammoth, Complex Land,
by Donald S. Connery

93

A Nation and a State 96; Who is Who—Which is Which? 98; A Massive Democracy 101; On the March 104; The Human Touch 106.

THE INDIAN WAY OF LIFE—Mysterious or Comprehensible?
by Khushwant Singh

109

Hospitality 110; Westernized and Traditional Indians 110; Making

TABLE OF CONTENTS

Friends 111; A Joint Indian Family 112; A Day in an Indian Household 113; Place of Religion in Indian Life 114; Caste and Untouchability 116; The Position of Women 117; Indian Relaxation 118; Epilogue 119.

THE HISTORY OF INDIA—From Invasions to Independence, by K.M. Panikkar 120

Emergence of New Faiths 123; The Mauryan Empire 124; The Guptas and other Dynasties 127; Islam and India 129; The Moguls 130; British Period 132; The Impact of British Rule 134; The Demand for Freedom 136; Nehru's India 138.

THE RELIGIONS OF INDIA—Myths, Legends and Thought, by Mulk Raj Anand 140

The Mixing of the Strains 141; Birth of the Caste System 142; The Upanishads and Puranas 143; Buddhism 144; Mahavira and Jainism 146; The Hindu Epics—A Rich Imagery 147; The Acharyas 149; Islam 151; Sikhism 152; Christianity 153; Zoroastrianism 154; The Contemporary Scene 154.

WOMEN OF INDIA—Protected and Progressive, by Taya Zinkin 156

Matrimony and Family Life 158; Marriages are not made in Heaven 160; Politics and Professions 163; Participating in Every Field 165.

INDIA'S FABULOUS ARCHITECTURE—History's Imprint on the Art of Building, by Hermann Goetz 167

Principal Historical Types 168; The Indus Valley Civilization 169; Vedic Aryan and Buddhist Age 170; The Hellenistic Interlude 172; The Classic Hindu Phase 173; Medieval Hindu Epoch 175; The Pagoda Architecture of Nepal 178; Indo-Islamic Period 180; Modern Influences 182.

PAINTING AND SCULPTURE—Stonecarvings, Bronzes, Miniatures, by William Curtis 183

Unmatched Artistry in Stone 185; Sculpture's Epochs of Glory 187; Painting through the Ages 189.

THE MUSIC OF INDIA—Elusive and Bewildering? by Narayana Menon 192

Music is not an International Language 194; Characteristics of Indian Music 195.

INDIAN CLASSICAL DANCING—An Idiom of Religious Inspiration, by Rukmini Devi 197

Delight, Born of True Understanding 198; The Dance of the Devadasis 200; Dance Dramas 201.

INDIAN LITERATURE—From Epic to Experimentation 204

Representative Novels 206.

TABLE OF CONTENTS

INDIAN CUISINE —The Spice of Life, <i>by Susan Akers George</i>	209
Some Like it Hot 210; A Wide Range of Curries 211; Cooked, Baked or Fried Breads 213; Desserts Galore 214; Eating with Your Fingers 215; Refreshments 215; Regional Cooking 216.	
HUNTING, FISHING AND HIKING —With Gun and Rod Across the Country	219
<i>Practical Information for Hunting</i> 222; The Lord of Indian Rivers 224; Sea and Estuary Fishing 225; <i>Practical Information for Fishing</i> 225. <i>Practical Information for Hiking</i> 228.	
A SATIRICAL GLANCE —Impressions of a Transient, <i>by George Mikes</i>	230
More English than England? 232; Understanding through the Stomach 233; An Untutored Cobra 234.	

THE FACE OF INDIA

NORTHERN REGION	Map of Northern Region 236-7.
DELHI —Story of Empires in Stone	238
City Plan of Delhi 248-9.	
<i>Practical Information for Delhi</i> : When to Go? 240; How to Go? 241; How to Get About? 241; What to See? 241; Hotels 241; Restaurants 243; Museums 244; Shopping 244; Church Services 245; Clubs 246; Useful Addresses 246.	
Exploring Delhi 247; Tughlaqabad 250; Humayun's Tomb 251; The Newer Delhi 252; Around Connaught Place 253; Moghul Magnificence 253; The Red Fort 254; "Paradise on Earth" 255; Unchanging Old Delhi 256.	
THE TEMPLES OF KHAJURAHO —Strange Works of a Long Dead People	257
Plan of Khajuraho Temples 263.	
<i>Practical Information for Khajuraho</i> : When to Go? 258; What to See? 258; How to Get There? 258; Motoring 259; Accommodations and Catering 259; Museums 259.	
Exploring Khajuraho 259; The Tour of the Temples 262; Western Group 262; Eastern Group 266; Southern Group 268.	
TRIP TO AGRA —Moghul Architecture at its Best	269
Plan of Fatehpur Sikri 291.	
<i>Practical Information for Agra Region</i> : When to Go? 270; How to Go? 270; Festivals and Folk Dancing 270; How to Get About? 271; Hotels and Other Accommodations 271; Restaurants 272; Shopping 272; <i>Sightseeing</i> 272; Museums 274; Photography 274; Shikar 275; Useful Addresses 275.	

TABLE OF CONTENTS

Exploring the Agra Region 275; Holy Mathura 275; Akbar's Mausoleum 276; Agra 277; The Fort and Its Palaces 278; The Hall of Public Audience 279; Other Moghul Marvels 280; Jahangir's Palace 281; Shahjahan's Residence 282; The Taj Mahal—a Monument to Love 283; A Masterpiece in Marble 284; The Royal Tombs 285; Inlay Work and Marble Screens 286; Other Agra Landmarks 287; Fatehpur Sikri, the Ghost City 288; Mementos of Moghul Power 289; Gwalior Fort 292; Joan of Arc of India 294; Deogarh and Shilpuri 295.	
RAMBLING IN RAJASTHAN—Shrine of Chivalry	296
<i>Practical Information for Rajasthan: When to Go? 298; How to Get There? 298; What to See? 299; Festivals and Folk Dancing 299; How to Get About? 299; Hotels and Other Accommodations 300; Indian Restaurants 301; Museums 301; Shopping 302; Excursions 302; Hunting 303; Clubs 303; Useful Addresses 303.</i>	
<i>Exploring Rajasthan 303; Amber Palace 305; Alwar and Deeg, Cities of Princely Charm 306; Bharatpur 307; Ajmer 308; Bikaner, the Desert City 309; Jaisalmer, Island in the Sand 310; Jodhpur 311; Mount Abu—Hill Station and Temple Site 311; Ranakpur 313; Unique Udaipur 313; Udaipur's Environs 315; The Cradle of Rajput Courage 316; Kotah and Bundi 318.</i>	
ABODE OF THE GODS—A Himalayan Holiday	319
<i>Practical Information for Northern Uttar Pradesh: When to Go? 370; How to Go? 371; What to See? 321; Fairs and Folk Dancing 321; How to Get About? 322; Hotels and Other Accommodations 322; Restaurants 323; Corbett National Park 324; Shikar and Fishing 324; Hiking 324; Central Himalayan Treks 325; Shopping 325; Clubs and Sports 325; Useful Addresses 326.</i>	
<i>Exploring the Foothills 326; A Close-Up of the Snows 327; A Gay Perch in the Mountains 328; Hill-locked Chakrata 329.</i>	
PUNJAB, HARYANA AND H.P.—Rugged Sikhs and Mountain Peaks	330
<i>Practical Information for the Punjab, Haryana and Himachal Pradesh: When to Go? 331; How to Go? 331; Festivals and Folk Dancing 331; How to Get About? 332; Hotels and Other Accommodations 333; Restaurants 324; Hiking 334; Shikar and Fishing 334; Useful Addresses 334.</i>	
<i>Exploring the Punjab 335; The Golden Temple of Amritsar 336; Twentieth Century in the East 337; Simla, The Viceroy Valhalla 338; Continuing North 339; Kulu and Kangra 340; Local Eccentricities 341; Lahoul and Spiti 342; From Kangra to Dalhousie 344; Surprising Little Township 345.</i>	
KASHMIR AND JAMMU—A Glimpse of Heaven	346
<i>Kashmir Hiking Map 353.</i>	
<i>Practical Information for Jammu and Kashmir: When to Go? 348; What to See? 348; How to Go? 349; How to Get About? 349; The Jammu Region 350; Folk Dancing 350; Houseboats,</i>	

TABLE OF CONTENTS

Hotels, and Other Accommodations 350; Restaurants 352; Museums 352; Golf 352; Fishing 352; Shikar 353; Hiking 353; Shopping 353; Clubs 354; Useful Addresses 354.

Exploring Kashmir and Jammu 355; The Banihal Pass 355; Srinagar 356; Dal Lake 357; A Tour of the Lakes and Valleys 358; The Kolhoi Glacier 361. Snow Bridges 362.

PILGRIM'S PROGRESS TO BENARES—Humanity Steeped in Divinity 363

Plan of Sarnath Excavations 375.

Practical Information for the Gangetic Valley (Uttar Pradesh): When to Go? 364; How to Get There? 364; Where to Go? 365; How to Get About? 365; Festivals and Dancing 365; Hotels and Other Accommodations 365; Moghul Cuisine 366; Museums 366; Places of Interest 367; Shopping 367; Clubs 368; Addresses 368.

Exploring the Gangetic Valley 368; Historic Forts 369; Lucknow, City of Gardens 369; The Undying Banyan Tree 372; Gradle of Buddhist Faith 374; The Light of India 376; Soul of the Holy City 377; Exploring the Inner City 379.

WESTERN AND CENTRAL REGION Map 382-3.

BOMBAY—A City that Belongs to Itself 384

City Plan of Bombay 396-7.

Practical Information for Bombay: When to Go? 386; How to Go? 387; What to See? 387; How to Get About? 387; Local Festivals 387; Hotels 388; Restaurants 389; Museums 390; *Excursions from Bombay* 390; Tours 391; Shopping 392; Clubs 392; Airlines 392; Travel Agents 392; Shipping Companies 393; Medical Services 393; Useful Addresses 393.

Exploring Bombay 393; Marine Drive 394; Malabar Hill 395; Bombay's Parsees 398; An Open-Air Museum 399; Environs of Bombay 400; The Elephanta Caves 401.

IN SHIVAJI'S FOOTSTEPS—Cave Temples, Hills and Forts near Bombay 404

Map of Bombay Region 409.

Practical Information for Bombay Region: How to Get About? 405; Hotels and Other Accommodations 405; *Cave-Temples in the Bombay Region* 406.

Exploring the Fort Country 407; A Detour to Matheran 408; The Karle and Bhaje Caves 411; Poona 412; Destination Mahabaleshwar 414; Old Mahabaleshwar and Pratagarh Fort 415.

THE ELLORA AND AJANTA CAVES—Union of Sacred and Secular Art 417

Plans of Ellora Cave-Temples 427; of Ajanta Cave-Temples 431.

TABLE OF CONTENTS

Practical Information for Ajanta and Ellora: When to Go? 419; *How to Go?* 419; *How to Get About?* 419; *Hotels and Other Accommodations* 419; *Excursion Tips* 420; *Shopping* 420; *Useful Addresses* 420.

Exploring the Caves Region 421; *Aurangabad* 422; *Ellora's Rock-cut Architecture* 421; *Kallasa Temple* 426; *Ajanta's Wall Paintings* 429; *Fairy Tales in Fresco* 430.

GUJARAT—Princely Palaces and Jain Sanctuaries 434

Practical Information for Gujarat: When to Go? 435; *What to See?* 435; *How to Go?* 436; *How to Get About?* 436; *Festivals* 436; *Hotels and Other Accommodations* 437; *Restaurants* 437; *Museums* 438; *Gir Forest Wild Life Sanctuary* 438; *Shopping* 439; *Excursions from Baroda* 439; *Clubs and Sports* 439; *Useful Addresses* 439.

Exploring Gujarat 439; *Beautiful Baroda* 440; *Ahmedabad—Blend of Two Styles* 442; *Modhera, Glory of the Solanki Period* 445; *Saurashtra* 446; *Palitana, Stronghold of Jainism* 447; *Junagadh and Girnar* 448; *Gir Forest and the Coast* 450; *More Rajput Cities* 451.

CENTRAL INDIA—Visions of Bygone Empires 453

Plan of Mandu Fort 461; *Plan of Sanchi* 473.

Practical Information for Central India: When to Go? 455; *Where to Go?* 455; *How to Get There?* 455; *Festivals and Folk Dancing* 456; *How to Get About?* 456; *Hotels and Other Accommodations* 457; *Museums* 458; *Useful Addresses* 458; *Shikar and Fishing* 459.

Exploring Central India 459; *Courtly Mandu* 460; *The Village Group* 462; *The Royal Enclave* 464; *Reva Kund Group* 465; *Other Monuments at Mandu* 466; *Bagh Caves* 466; *Indore* 468; *Ujjain* 468; *Bhopal* 470; *Sanchi—and its Fabulous Stonecraft* 471; *The Four Gateways* 474; *The Caves at Udaigiri* 476; *The Satpura Mountain Range* 477; *Way to the South* 478; *Gandhi's Ashram* 479.

SOUTHERN REGION

Map of Southern Region 482-3.

MADRAS AND THE DEEP SOUTH—Glories of Dravidian India 484

City Plan of Madras 498-9; *Plan of Meenakshi Temple* 511.

Practical Information for Madras State: When to Go? 486; *How to Go?* 486; *Where to Go?* 486; *Festivals* 486; *How to Get About?* 487; *Hotels* 487; *Restaurants* 488; *Museums* 488; *South Indian Music and Dancing* 489; *Excursions from Madras* 489; *Shopping* 491; *Sports* 491; *Clubs* 491; *Airlines—Travel and Shipping Agents* 491; *Useful Addresses* 492; *The Provinces: Hotels and Other Accommodations* 492; *Restaurants* 493; *Museum* 493; *Excursions in the Nilgiri Hills* 494; *Shopping* 494; *Clubs and Sports* 495; *Useful Addresses* 495.

Exploring Madras 495; *Fort St. George, the Original Madras* 497; *Marina Beach and Other Sights* 500; *Excursions from Madras* 502;

TABLE OF CONTENTS

Kanchipuram, the Golden City 503; A Sleepy French Town in Tropical India 505; Tanjore, Showplace of Chola Architecture 506; The Fort of Tiruchirapalli 508; The Soaring Towers of Madurai 507; Rich Pandemonium 510; Rameswaram 513; Cape Comorin 514; Kodaikanal and the Nilgiri Hill Stations 516; The Queen of Hill Stations 517.

KERALA—Palm-Fringed Paradise

519

City Plan of Cochin-Ernakulam 534; A Bit of History 521; The Castes of Kerala 522.

Practical Information for Kerala: When to Go? 524; What to See? 524; Festival and Dancing 524; How to Reach Kerala? 524; How to Get About? 525; Hotels and Other Accommodations 525; *Periyar Lake Wild Life Sanctuary* 527; Sports 527; Shopping 527; Clubs 527; Useful Addresses 527.

Exploring Kerala 528; From Trivandrum to Qullon 529; Back to Nature 530; Periyar Game Sanctuary 531; Cochin 532; The White Jews of Cochin 534; From Cochin to Cranganore 536.

GOA—Hindu-Catholic Gold Coast

538

Practical Information for Goa: When to Go? 540; How to Get There? 540; To Town from Airport 541; How to Get About 541; Festivals 541; Hotels & Restaurants 541; Useful Information 541.

Exploring Goa 542.

MYSORE—Oriental Splendor and Hindu Rococo

546

Practical Information for Mysore: When to Go? 548; What to See? 548; Festivals and Dancing 548; How to Get to Mysore? 547; How to Get About? 549; Hotels and Other Accommodations 549; Restaurants 551; Museums 551; Shopping 551; Excursions 551; Sports and Clubs 552; Useful Addresses 552.

Exploring Mysore 553; Tipu Sultan's One-time Capital 554; Mysore City 556; Operation Wild Elephant 558; Photogenic Somnathpur Temple 559; North of Mysore 560; Plastic Exuberance at Belur 561; Halebid—a Riot of Carving 563; Coorg 564; Vijayanagar, Capital of Departed Glory 564; Jewels of the Post-Gupta Period 566; City of Victory 567.

ANDHRA PRADESH—A Land that Breathes History

569

Practical Information for Andhra Pradesh: When to Go? 570; What to See? 570; How to Go? 571; How to Get About? 571; Hotels and Other Accommodations 571; Museums 572; Sports 572; Shopping 573; Useful Addresses 573.

Exploring Andhra Pradesh 573; Hyderabad City 575; Environs of Hyderabad 576; Vestige of Ancient Kingdoms 577; Four Temple Towns 578.

EASTERN REGION

Map of Eastern Region 580-1

CALCUTTA—Vigorous—Vibrant—Versatile

582

City Plan of Calcutta 592-3.

TABLE OF CONTENTS

Practical Information for Calcutta: When to Go? 584; What to See? 584; Local Festivals 585; Sightseeing Tours 585; How to Reach Calcutta 585; Hotels 586; Restaurants with Entertainment 586; Entertainment 587; Museums 587; Local Transportation 588; Sports 588; Shopping 589; Tourist Information and Hospitality Scheme 589; Photography 589; Medical Services 589; Church Services 590; Useful Addresses 590.

Exploring Calcutta 590; From Job Charnock to Independence 591; Other Sights 595; Intellectual Metropolis 597.

BENGAL AND BIHAR—Cradle of Great Movements 598

Darjeeling Hiking Map 604; Historical Outline 599.

Practical Information for Bengal and Bihar: When to Go? 601; What to See? 601; How to Get About? 601; Festivals and Folk Dancing 602; Accommodations 602; Museums 603; Hiking and Other Sports 604; Shopping 605; Useful Addresses 605.

Exploring Bengal and Bihar 605; A Himalayan Lookout 607; Sights in and around Darjeeling 609; Places of Pilgrimage in Bihar 610; Cradle of a Great Religion 611; Gaya and Nalanda 612; Patna and Environs 613.

ASSAM AND NAGALAND—Call of the Wild 616

Practical Information for Assam: When to Go? 617; What to See? 617; How to Get There? 618; How to Get About 618; Festivals and Folk Dancing 619; Hunting, Fishing and Camera-Shooting 619; Kaziranga Wild Life Sanctuary 619; Accommodations 620; Museums 621; Shopping 621; Useful Addresses 621.

Exploring Assam 621; Kaziranga Wild Life Sanctuary 623; The Nagas 624; Manipur 626.

ORISSA—Seat of Powerful Religions 627

Plan of Bhubaneswar 635; Looking Backwards 628.

Practical Information for Orissa: When to Go? 630; What to See? 630; How to Get About? 630; Motoring 631; Sports 631; Hotels 631; Museums 632; Shopping 632; Useful Addresses 632.

Exploring Orissa 632; The Tribals 633; Bhubaneswar, Metropolis of Temples 634; The Great Lingaraj Temple 636; Other Gems of Orissan Art 637; Excursions around Bhubaneswar 638; Konarak's Black Pagoda 639; Sensuality Portrayed with Serenity 640; A Temple without Caste Distinctions 641; And Now for a Swim 643.

ANDAMAN AND NICOBAR ISLANDS—Away from it all 644

Practical Information for Andaman and Nicobar Islands: Facts and Figures 645; When to Go? 645; How to Go? 645; Staying 645. Exploring the Archipelago 646; The Nicobars 647

SUPPLEMENT *Index—Hindi-English Tourist Vocabulary* 651

Editors' Foreword

For the ever-increasing number of English-speaking travelers streaming into the glorious subcontinent of India, we have completely revised our Guide to India. Already in its eighth successive edition, this is the first definitive guide book of India in over one hundred years. Since then, India has rocketed from a backwater colony into the forefront of the world's leading nations, not only by virtue of her sheer size and power, but even more because of her astonishing political maturity and tenacious allegiance to high moral values in her dealings with the rest of the world.

This new position of India in the modern world prompted us to compile a guide book of a dimension and scope which would reflect the country's importance not only in the geographical sense but also as a major civilization, one which it is imperative for us to know.

Of course we are concerned primarily with India as a tourist country. To draw this profile in terms of anything but superlatives is well nigh impossible. The country—or sub-continent—has over a million square miles of scenic sights; the world's highest mountains, most awesome rivers and most fabulous valleys. Five thousand years of continuous civilizations—some the most sophisticated of their epoch—have left us a legacy of temples, monuments, palaces and sculptural masterpieces of inimitable esthetic grandeur.

A bewildering variety of races, religions, cultures, languages and customs was produced by this uninterrupted historic process. And yet all these have somehow produced a unity of cultural traditions and a modern nation. And all this is now easy of access to every traveler for study and enjoyment. India's strongest attraction lies in an unmatched interplay of contrasts. Nowhere do the past and present coexist in more colorful promiscuity. Folklore, native arts, traditional events abound. A prodigious diversity of dress and manners keep us aware of a different world.

We feel certain that sightseer or fun-seeker, photographer or sportsman, mountaineer, archeologist or anthropologist will all find incomparable rewards in a visit to India. We are confident that our *Guide to India* will help the reader toward a better

EDITORS' FOREWORD

comprehension of the Indian scene, and the fullest possible enjoyment of this fabulous land. If we have erred—no one can be infallible about India—your suggestions for improvements will be most gratefully received.



We wish to express our gratitude to the Department of Tourism and the Publications Division of the Government of India for their assistance in furnishing highly useful material and data which have been used in the preparation of this book.



Special acknowledgement should be made to Mr. Kanwar Lal, a source of information and inspiration in the compilation of our *Khajuraho* chapter. Author of the excellent *Holy Cities of India*, he has recently written a very ambitious work on *Khajuraho*, which will be published by Asia Press of Delhi, and which should prove to be the definitive work on that ancient cultural site.



We are pleased to count among the contributors to this book some of the best-known figures in Indian literature, the arts, philosophy and public life. Their presentations helped to make this book what we like to think it is: a vital new definition of India's importance as a tourist destination. Writing of the geographic descriptive chapters was brilliantly carried out by Mrs. Elizabeth Barucha, Messrs. Dan Behrman, J. Lonsdale Bryans, by our own co-editor, Mr. William Curtis, and Mrs. Susan Akers George.



The editors also wish to acknowledge the invaluable assistance of Mr. K. Kasturi Rangan of *The New York Times* New Delhi Bureau, who has assumed the task of area editor for this book, and to Mrs V. Pandhi, Director of the Government of India Tourist Office in London for her kind assistance, as well as to her assistant, Mrs. Lajmi.

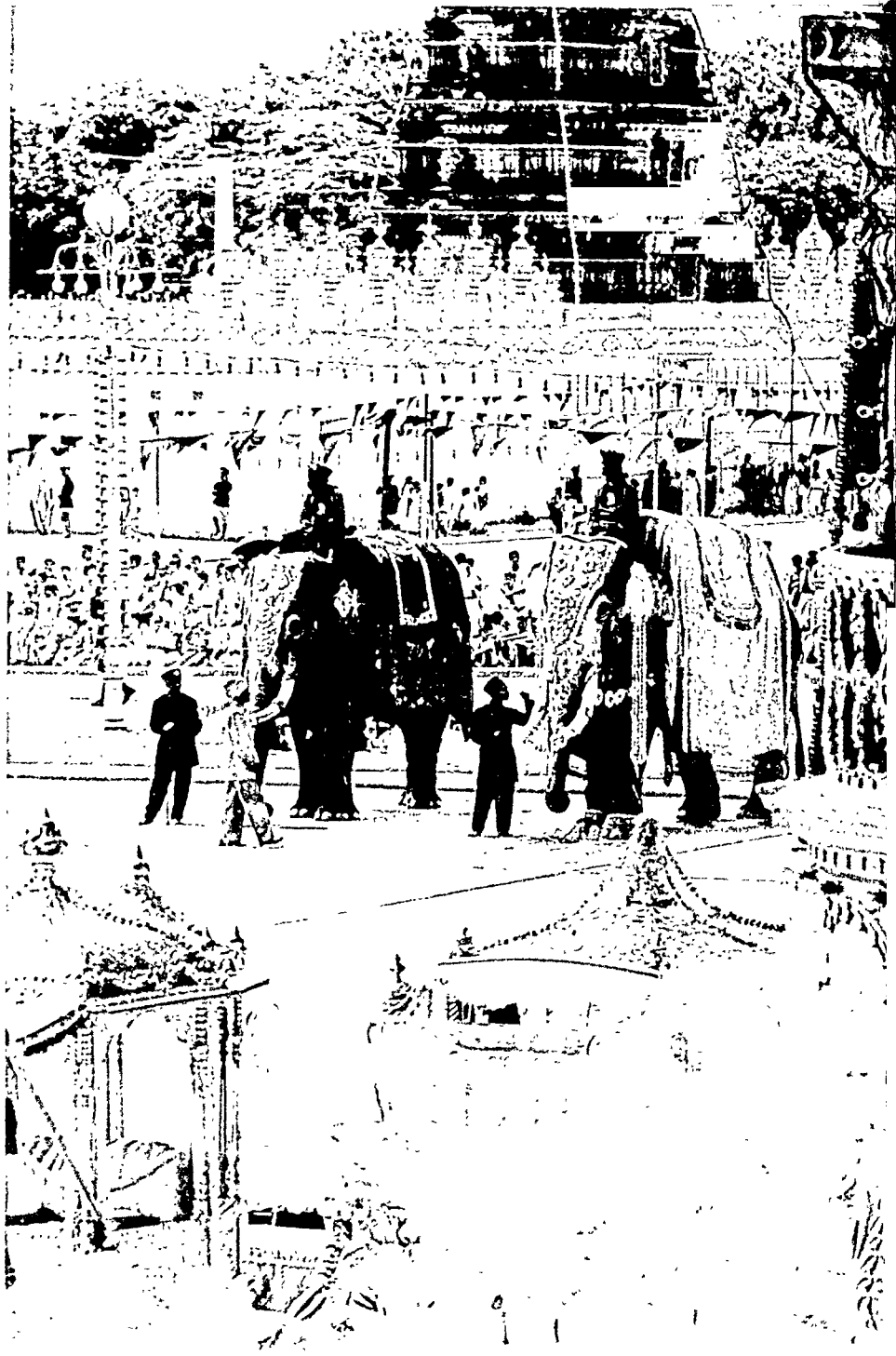


Although we make a last-minute check just before going to press, much information contained in this book is of a perishable nature, and we cannot be responsible for the sudden closing of a restaurant, bankruptcy of a hotel, or bad mood of an otherwise excellent chef, any (or all) of which can make one of our comments out-of-date overnight. We count on our readers to give us their opinions, too, and look forward to hearing from them.



As faithful readers of the Fodor series know, merely listing an establishment in one of our books is sufficient recommendation. Needless to say, no establishment pays to be listed, and it will not know if it is listed, or dropped, until the book is published.

BY WAY OF BACKGROUND



BY WAY OF BACKGROUND

PHYSICAL FEATURES. Though you may think of India as a place that's hot and tropical, all of it is in the northern hemisphere. Its territory makes it the seventh largest country in the world with a land frontier of 9,425 mi. (or quite a bit longer than the diameter of the earth) and a coastline of 3,535 mi.—approximately the U.S.A. crosscountry. In the north, the Himalayas separate India from China. Situated between the two countries is Nepal, and to its east, Sikkim and Bhutan, both closely connected to India by special treaty. All three lie along the chain of the Himalayas, and still more mountains separate India from Burma on the former's eastern border. Also in the east lies East Pakistan, wedged in between the two Indian states of Assam and West Bengal. In the northwest, West Pakistan and a very small hook of Afghanistan border India and separate it from the U.S.S.R.

Then the country stretches southward, and crossing the Tropic of Cancer, tapers off into a peninsula with the Arabian Sea to the west and the Bay of Bengal to the east. Just off the eastern tip of the sub-continent lies Ceylon, separated from the mainland by the Palk Straits. Politically Ceylon has nothing to do with India, whereas islands much farther away—like the Laccadive, Minicoy, and Amindivi Islands in the Arabian Sea and the distant Andaman and Nicobar Islands in the Bay of Bengal are part of the Indian Union.

The mainland itself is a sort of geographer's and geologist's paradise: the Himalaya range is dramatically high, the Indo-Gangetic plain is a nice, honest plain with hardly a variation in altitude from sea to shining sea, and the southern peninsula is a fairly high plateau with coastal strips. The country is thus like all Gaul, divided into three parts, offering something for everyone, plus some impressive archetypes for the enterprising geographer. The geologist is just as happy, since India's formations are among the oldest in the world, and he can also present conclusive proof that the majestic Himalayas were once on the bottom of the ocean.

These mountains are in fact not one but three parallel ranges with wide plateaus and Shangri-la type valleys—like those in Kashmir and Kulu—which are fertile, extensive and photogenic. This mountain wall is 1,500 mi. long with a depth between 150

Despite its fast pace towards progress, India often slows down to remember its ancient pageants

Photo Ylla—Rapho Guillumette Agency

BACKGROUND

and 200 mi., boasts the world's highest altitudes, and consequently travel is limited to only a few passes. The Garo, Khasi, and Naga Hills of Assam are dwarfs compared to the Himalayan neighbors whose chain they continue: they run east-west to join the north-south Lushai and Arakan Hills which separate India from Burma.

The flat, unvaried Indo-Gangetic plain is a strip 150 to 200 mi. broad formed by the basins of three river systems and is the home of more people per square mile than practically any other spot on the globe. Though the basins of the Indus, the Ganga (Ganges), and the Brahmaputra make the land rich, the scenery is something less than inspiring—between Delhi and the Bay of Bengal nearly 1,000 mi. away, there is a drop of only 700 ft. in elevation!

The peninsular plateau is marked off from this plain by mountain and hill ranges; among the Aravali and the Vindhya chains. The Eastern Ghats move down the peninsula and following its shape, marking off a broad coastal strip between themselves and the Bay of Bengal, while on the opposite side of the peninsula the Western Ghats define a narrower coast off the Arabian Sea. The two ranges meet at the tip of India in the Nilgiri Hills.

Geologically too, the country follows this threefold division: the Himalayas are formed of layers of marine deposits and were once covered by a sea; the soil of the Indo-Gangetic plain quite naturally comes from river deposits; and the rocks of the southern peninsula are among the oldest in the world.

India seems to lean to the division by three, for its rivers also follow the pattern. The Himalayan rivers are snow-fed and thus flow continuously—often flooding at monsoon time when the mountains discharge the maximum amount of water; the Deccan rivers depend on rain and thus fluctuate greatly in volume, while the coastal rivers are short and drain little territory.

The Ganga (Ganges) is the queen of India's rivers—her basin drains about a quarter of the country's entire area. The second largest basin is that of the Godavari which claims about 10% of the total land mass. The Brahmaputra is the most important river in the east, the Indus in the west, and the Krishna in the south.

CLIMATE. India's climate can be described as monsoon-tropical—in spite of some local variations like the winter rains in the northwest. Keep in mind that India is a sub-continent

and make allowances for that fact in the following broad classification of the seasons: The cool weather lasts from October to the end of February; the really hot weather from the beginning of April to the beginning of June; at which point the monsoon (rainy) season sets in until the end of September. The clear cool weather arrives again and moves gradually eastwards and southwards.

"Monsoon" is perhaps a word to call up romantic associations in your mind—especially since its legend has been nourished by novels and films in which it plays a major role. Impressive it certainly is—one of those phenomena of nature that we in the West are likely to forget exist until some particularly spectacular storm routs us out of our comfortable seasonal habits. The monsoon arrives with the suddenness and force of an avenging God—and in minutes the town is flooded, transportation is at a standstill and the prudent pedestrian has long since taken refuge. The monsoon can force rivers hundreds of yards beyond their banks, make mud-holes out of villages and bring in its wake fertility and riches or total destruction.

THE CONSTITUTION OF INDIA. No American or Englishman with the least notion of how his own government works will have the slightest trouble figuring out the Indian Constitution. The same fundamental principles of law and civil rights prevail, and the American will even come across something resembling his own great problem—segregation—in India known as Untouchability. He will see the progress that has been made in rooting out this habit through legislation and through education.

The American analogy goes even further, since India is governed on two levels—state and national—and because the parliamentary structure at the top closely resembles the U.S. Congress with its House of Representatives and Senate. In India, the two houses are known as the House of the People (*Lok Sabha*) and the Council of States (*Rajya Sabha*). The first is composed of not more than 500 members elected directly from the territorial constituencies on a population basis; the second convenes not more than 250 members, and as in the U.S. Senate a third of them are replaced by elections every two years. The House of the People, like Britain's House of Commons, is subject to dissolution but the Council of States is not. Both of them, along with the various State Legislative

BACKGROUND

Assemblies (*Vidhan Sabha*) elect the President (cf. the American Electoral College). His term is five years and he may be re-elected.

The system of government in the 17 states is very similar to the national structure, though five of the states have only a one-house legislature. The governor of a state is appointed by the President of India for a five-year term and holds office at his pleasure. Also at the top of the state executive is a Council of Ministers with a Chief Minister at its head. These come from the party winning a majority of seats in the State Assembly.

Now who can do what? The Indians have come to grips with this problem in a very thoroughgoing way. There are exactly 97 categories defined as being of all-India importance which include defense, foreign affairs, communications, currency, banking and insurance, customs and so on. These are the jobs of the national Parliament. The 17 states have 66 categories to deal with. They include maintaining law and order, administration of justice, public health and sanitation, education, agriculture, trade and industry, etc. This leaves 47 other subjects for both to handle since they are of mutual interest to states and nation: the legal system, economic planning, social security, electricity are among them.

Since India is a working democracy, based on universal adult franchise, and whose government is ultimately responsible to the people for all its acts, one of its first concerns is equal rights for all its citizens. But it has two mountainous problems in attaining this goal: the first is the so-called Scheduled Tribes—the aborigines—many of whom had been completely bypassed by centuries of history. The other is the Untouchables—officially referred to as the Scheduled Castes, or, as in Mahatma Gandhi's more humane term *Harijans*, meaning "Children of God".

The Constitution provides for both these groups quite specifically and begins by the abolition of Untouchability and the forbidding of its practice in any form. Then it goes on to define "any form" by guaranteeing the right of access to any shop, restaurant, or place of entertainment; the right to practice any profession, and to attend public schools. Very important to these hitherto neglected citizens is the freedom of worship imposed by the Constitution which also provides for their special representation in Parliament and State Legislatures for a

twenty-year period. Stiff penalties are provided for any kind of discrimination against people on grounds of Untouchability. Especially since 1954 the Central Government has been giving financial aid to official and unofficial agencies to help eradicate this evil. Special scholarships are offered and everything is done to focus people's attention on the problem and to enlist their cooperation in this domain where the Constitution has done all it can—now it's up to the Indians.

POPULATION. India's population, second only to that of China, is made up of many racial strains. Various groups entered India between the paleolithic and the historical period. Up to five centuries ago, the earlier races, with every incoming wave of conquerors, were pushed down south and eastwards. They still constitute some of the main elements of the Indian population. Forests provided shelter to a number of primitive tribes who have lived pretty well alone until this day.

Broadly speaking, the partially blonde elements are to be found in the mountain valleys of north-western India where they are mixed with Mediterraneans and semitic Orientals. They can be clearly distinguished from the older, darker elements that are found everywhere and derive from other strains. The Mongoloid who have intermingled with other groups exist in the submontane regions of the north and the east. The density of population is about 388 people per square mile.

About 88 out of a total of approximately 533 million people in India live in cities and small towns, that is, 36 million more than the total population of Great Britain. The percentage of urban population among the major states ranges from 1 in Assam to 20 in Maharashtra. The urban population has thus increased by nearly 100% as compared to 1941. Besides the displaced persons from Pakistan who have contributed to this increase, availability of work and education have also led to a steady stream of migration into the larger cities.

LANGUAGES. In addition to English, there are 14 major languages and about 250 regional dialects in India. The most widespread Indian language is Hindi, spoken by nearly half of India's 533 million people and understood by most of North India's inhabitants whose primary tongues (Punjabi, Gujarati, Oriya, Bengali) contain elements of the basic Hindustani.

The Dravidian languages of South India (Telugu, Kannada,

BACKGROUND

Tamil and Malayalam) bear little resemblance to Hindi except for expressions in Sanskrit, the sacred language of the ancient Hindus. Indian scripts originate from Brahmi, an extinct 4th century B.C. writing but the further we go south the less angular the writing becomes. The inter-state frontiers of the Indian Union were traced with a view to bringing people who speak the same language and its related dialects under one administration.

Name of State	Area in sq. miles	Population (1961) in thousands		Capital	Principal Languages
Andhra Pradesh	105,677	35,977	Hyderabad	Telugu	
Assam	85,012	11,860	Shillong	Assamese, Bengali	
Bihar	66,161	46,457	Patna	Hindi	
Gujarat	72,138	20,621	Ahmedabad	Gujarati	
Haryana	17,353	7,610	Chandigarh	Hindi	
Jammu & Kashmir	86,730	3,583	Srinagar	Kashmiri, Dogri, Urdu	
Kerala	15,001	16,875	Trivandrum	Malayalam	
Madhya Pradesh	170,909	32,394	Bhopal	Hindi	
Madras	50,171	33,650	Madras	Tamil	
Maharashtra	118,530	39,504	Bombay	Marathi	
Mysore	74,093	23,547	Bangalore	Kannada	
Nagaland	6,366	370	Kohima	Assamese, Hindi	
Orissa	60,136	17,565	Bhubaneswar	Oriya	
Punjab	30,074	12,688	Chandigarh	Punjabi	
Rajasthan	132,439	20,146	Jaipur	Hindi	
Uttar Pradesh	113,433	73,754	Lucknow	Hindi and Urdu	
West Bengal	33,944	34,967	Calcutta	Bengali	
Union Territories					
Andaman & Nicobar Isl.	3,215	53	Port Blair	Tribal	
Delhi	578	2,644	State Capital	Hindi and Urdu	
Himachal Pradesh	10,909	1,348	Simla	Hindi and Pahari	
Laccadive, Minicoy and Amindivi Islands	384	24	Kozhikode	Tribal	
Tripura	4,032	1,141	Agartala	Assamese, Bengali	
Goa, Daman and Diu	1,426	640	Panjim	Konkani, Marathi, Gujarati	

RELIGIONS OF INDIA. India's amazing diversity is also shown in her religions. Successive invasions—peaceful or war-like—following each other across the centuries brought new creeds with them, and the naturally religious temperament of the Indians was never slow to assimilate. Of the 533 million people of India today, roughly 85% are Hindus, 10% Moslems, 2% Christians, 1.7% Sikhs, .06% Buddhist, .05% Jains and 0.3% Zoroastrians. Tribal animist religions persist in remote parts of the country.

Hinduism. Whatever you may think when confronted with a swarm of gods, godlings, and their incarnations in different shapes, the Hindus are essentially monotheists. They believe in the oneness of the Supreme Being, but for convenience and for

simplifying worship they have assigned the major attributes of the Deity to their trinity of principal gods: Brahma the Creator, Vishnu the Preserver, and Siva the Destroyer. This diversity also finds its roots in history, for when the Indo-Aryans first penetrated India about 2000 B.C. they met the Dravidians who had already attained a high degree of civilization. To make any religious headway in the new territory, the invaders had to adopt many of the Dravidian beliefs and weave them into a new body which is now known as the Puranic literature (c. 600 B.C.) while Nature worship—on a very high plane—was represented in the song and prayers of the Veda.



Brahma



Vishnu



Siva

What's more, several of the Dravidian goddesses were turned into consorts of the Aryan gods, resulting in a multiplicity of names for the same deities, and total confusion for unprepared Westerners, though not, apparently, for Indians! The maze becomes even more complex because the powers of the three chief deities have been further subdivided and assigned to minor gods—each with some useful attribute, and each with a different name, shape and form. This made things easier for the worshipper who could concentrate on the deity most adapted to his own specific desire, but you will find things easier in remembering a few symbols which distinguish the god (just like Saint Mark's lion or Saint George's dragon).

Brahma used to be worshipped as the most important of the gods, but he gradually lost ground to Vishnu and Siva. Even now among the Hindus there are some who worship only Vishnu, others who worship only Siva, and some worship both.

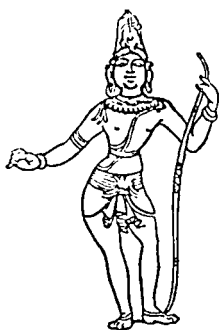
BACKGROUND

Brahma has no incarnations as have the other two deities, and according to the Vedas he originated directly from the Supreme Being. His attributes are his four heads, each one holding sway over a quarter of the Universe, and the four Vedas are supposed to have emanated from his heads. He is therefore the god of wisdom, and his consort, Sarasvati, who rides a swan and holds a lute, is the goddess of learning.

Vishnu, the Preserver of the Universe, is also a very ancient god, and there are frequent references to him in the Vedas. His image may be standing, sitting or lying on a bed formed by the coils of his personal serpent, and he has four hands; the upper



Ganesh



Rama



Krishna

two holding a discus and a conch shell. He is often seen with his consort, Lakshmi, who rose from the foam of the ocean like Venus and is just as enchantingly lovely as her Greek counterpart. She is the much-invoked goddess of wealth and prosperity.

Vishnu had ten incarnations (*avatars*) and two of them, Rama and Krishna, have always inspired tremendous fervor among the faithful. The Hindu worshiper's attitude to them might be compared to the intense love some Catholics feel for the Virgin—at least both seem to make the awesome concept of God more friendly and approachable. Rama is the hero of the great Ramayana epic which is staged all over India once a year. The final act of the drama comes when he slays the ten-headed Ravana, and this day, Dussehra, is a time of rejoicing and celebrating with great pomp. Rama and his wife, Sita—the ideal of Indian womanhood—are two of the most popular deities and widely worshipped.

Krishna is Vishnu's eighth incarnation, a great personage of the Mahabharata epic, and is represented as a handsome youth (even though colored blue!) holding or playing his flute. The Krishna cult is Hinduism's expression of personal human love, for of all the gods he is the most amiable and understandable. Young girls think of him as the ideal man and lover, and he has inspired much of India's art, be it painting, music or dance.

Siva is something else altogether. He is the terrible god of destruction and, like Four Horsemen of the Apocalypse all in one, he controls war, pestilence, famine, death, and related calamities like floods and droughts—therefore he must be propitiated with



Parvati



Durga



Kali

praise and sacrifice. Siva, though most feared by human beings whose fortunes he can control, is condemned to be a wanderer throughout time. Once when he was in a rage, he chopped off one of Brahma's heads and was punished by his fellow god—now he seeks solace meditating on the top of Mount Kailasa in the Himalayas but has no fixed abode.

Siva images have distinctive signs, like the third eye in the middle of the forehead, tiger skins covering his loins and the coils of serpents that encircle his body. He may also have a battle axe, a trident and a bowl made from a human skull. His mount is the sacred bull Nandi, and he is also worshipped in the form of the *lingam*—representing the force behind Creation. In the south he is frequently depicted as Nataraja—the Cosmic Dancer; the southern bronzes showing him thus are justly famous.

Siva's consort, Parvati, is the most powerful goddess of the entire Hindu pantheon. She is known by different names according to her attributes and is often seen in affectionate poses

BACKGROUND

next to her Lord. When in a benevolent form she can be seen as a beautiful woman or a loving wife, but she can also be Durga, goddess of battle, holding weapons of retribution in her ten hands. When she becomes Kali, the terrible black goddess who has conquered time, she wears a garland of skulls, her red tongue hangs out thirstily and she must be propitiated by sacrifices—which were once savage but now are merely flower offerings.

Ganesh is the son of Siva and Parvati and wears an elephant's head—his own having been cut off by his father, never an easy god to get along with. He is the popular household deity of prudence and prosperity.

Islam. Islam came late to India along with the Moslem invasions. It is a strictly monotheistic religion which professes the fatalistic acceptance of God's will and which allows no "graven images" to profane its worship. Equality of all believers and a caste-free society are two other features.

The Prophet Mohammed is believed to be the last and greatest of the prophets, and the Holy Koran, as revealed to Mohammed is the sacred book. The devout Moslem has five duties: Belief in the one true God, prayers five times a day, the giving of alms, a month's fast every year, and a pilgrimage to Mecca at least once in a lifetime.

Christianity. Although many Indian Christians embraced the faith in comparatively recent times, the Syrian Christians of the Malabar Coast in Kerala claim to have been first converted by Saint Thomas—the "doubting" one—and thus they feel they conserve faithfully the earliest traditions of the Apostolic Church. Roman Catholics elsewhere owe much to St. Francis Xavier, a Jesuit missionary who came to India in the wake of the Portuguese in the 16th century. The various Protestant sects are mainly the result of British influence, though Dutch missionaries have also been active.

Sikhism. Sikhism began life in the 15th century as an offshoot of Hinduism which tried to bridge the gap between that religion and Islam. The founder, Guru Nanak ("guru" means teacher) preached against humbug and hypocrisy in religion, but it was the 17th-century leader, Guru Gobind Singh, who forged the Sikhs into a martial community. Never seek a Sikh as "Mr. Singh"—they are all named that, and it means lionhearted: they

are known by their first names. They also have as religious symbols the "Five K's": Kesh, or unshorn hair for strength and virility and Kangha, a comb to hold it. The Kara is a steel bracelet for prudence and the Kirpan a sword for protection. The last K is for Kachha or shorts which the Sikh wears under his ordinary costume.

Jainism. The Jains have no use for the Supernatural: their beliefs are more purely philosophical than religious. Jains maintain that right knowledge, right conduct, right faith and chastity lead to salvation, and they further define "right conduct" by the essential principles of non-violence and total tolerance for other faiths which may all contain a partial truth.

Since their system also provides for the separate existence of soul and matter, the ideal state for man is release from matter's tyranny: their sages, *tirthankaras* or perfect souls, have attained this release but are examples—not gods. The Jains do not even seek a god as Creator of the Universe since it is by definition eternal. Most Jains now live in Western India.

Zoroastrianism. The Parsees fled their native Persia in the face of Moslem religious persecution and arrived in India in the 7th century. Since then, most of them have remained in the region of Bombay where they try to follow the "Path of Asha"—a path of action—good thoughts, words and deeds. Their holy book, the *Zend Avesta*, describes the eternal fight between good and evil and of man's duty in this conflict. Parsees worship fire, and Bombay has numerous fire-temples.

Buddhism. In the 6th century B.C. a handsome young prince, Siddharta, revolted against religion as it was practiced in his day. Leaving wife, wealth, and pleasures, he renounced the world and after long meditation discovered that desire lay at the root of all evil. Knowledge is the only way to release from the cycle of births and rebirths, and this perfect state, *nirvana*, comes only when individuality is completely annihilated and the soul is free of joy and sorrow alike.

The Buddha is usually shown sitting cross-legged on a lotus plinth. His eyes are closed except when he is preaching, his hair is tightly curled and tied in a top-knot, his ear lobes are pendulant though he wears no earrings, and there is a small protuberance in the center of his forehead to indicate that he is beyond the limits of his earthly body. The position of the hands

is the key to the mood of the image: teaching, his two hands are upraised in a graceful position; meditating, his hands are folded; and witnessing, his right arm is forward and the left in his lap.

Buddha



Teaching



Meditating



Witness attitude

THE CASTE SYSTEM. Color bars and snobbism, monetary and hereditary distinctions exist in most societies, but India is the only one which for 2,500 years has existed with hundreds of distinct communities in its midst; and all of them separated from their fellows by strict prescriptions as to occupation, diet, marriage, and many other aspects of life.

The caste system is a complex subject and not to be dealt with lightly. It is obvious that in modern India it is breaking down fast; and that thanks to Gandhi and to legislation, the outcastes or untouchables no longer exist in law. But to say that the caste system will entirely disappear is premature, and visitors to India should try to exercise understanding for a situation which has existed for thousands of years.

Though the origins of caste are lost in the dawn of India's past, it would not be inaccurate to say that it began as a distinction between the victorious Aryan invaders and the vanquished original inhabitants 4,000 years ago. The differences between the two groups in appearance (color of skin, facial features), customs and ways of worship might have been enough to engender ideas of "high" and "low". The tribal fears and taboos soon changed the castes organized on function and profession into a rigid mechanism with strict taboos against marrying or even dining with people of other castes and subcastes.

The Brahmins had extremely strict notions about ceremonial purity. They defined the ideal of *dharma* or duty, making it the goal for all groups of Hindu society. The closer each group lived to the Brahmin's idea of perfection, the higher was its caste. At the top of the ladder, naturally, were the Brahmins themselves—they alone were qualified to interpret, teach and preach the sacred doctrines. The Kshatriyas followed them as administrators and soldiers, while the third-ranking Vaisyas were the commercial and artisan class. The Sudras did the farming and the humbler jobs. It was much like Plato's *Republic* with its classes corresponding to gold, silver and brass—but in India, the castes correspond to the mouth, arms, thighs and feet of the god Brahma from which they are supposed to issue.

Beneath the others—and totally outside this social order were the untouchables, left with the most menial and degrading tasks. Gandhi called them Harijans, or Children of God, and tried to remove the stigma from their casteless position. The functional basis of this caste-grouping has now been eliminated, but caste-consciousness still persists in large areas.

As if the problem were not intricate enough, each caste included countless sub-castes, whose rank varied from province to province. Each has its own rules and taboos and each is a law unto itself. It is obvious that dividing people into so many separate categories would not do in a democratic nation. In the last analysis, India deserves a great deal of praise for managing to be a working democracy in the face of such a formidable obstacle.

There is one group in India to whom caste is of no importance whatever, and that is among the estimated six million Hindu ascetics, or *sadhus*. They live as hermits usually, or as religious beggars near the places of pilgrimage, and they will admit anyone who desires it to their brotherhood, regardless of birth. Most of them are authentic seekers of divine truth and may live alone in the tropical forests of the south or in the frozen slopes of the Himalayas. Some are merely vagrants who are quite willing to live on the handouts they can cadge from gullible and pious villagers. The real mystics almost invariably embark on their spiritual career with a *guru* or spiritual guide. The guru is not a teacher as we think of it—his example or his mere presence helps his pupil to recognize what is divine within himself. The whole principle of mystical experience is that it

BACKGROUND

is so esoteric and individual that no attempt was ever made to form a school around it or even to communicate it.

PATTERN OF LIVELIHOOD. India is a country with tremendous reserves. Its manpower is vast and virtually untapped, but the land that now produces food could produce much more, while millions of new acres could be reclaimed through irrigation, and beneath the surface of the earth are resources defying those of the richest nations. The country is vitally aware of its advantages and its problems: India must become an industrial nation producing her own goods from her own raw materials and at the same time feed a population which never ceases to grow.

Since Independence the net rural income has risen by 15% but because the population growth all but outstrips the gains in riches, per-capita income has remained at 333 rupees a year: \$44 or £18. In 1961, end of the Second Five-Year Plan, government investment in the economy amounted to 10% of the national income. In spite of progress in industrializing the country, India remains agricultural, since nearly half its income comes from agricultural and related activities which also absorb three quarters of the working force.

The 1951 census showed 60% of the population were "non-earning dependents", 10% "earning dependents"—which means that a third of the people were supporting in the main the other two-thirds. The situation has greatly improved since then. The breakdown of the labor force is about as follows: Out of 100 Indians, 47 are peasant proprietors, 9 tenants, 13 agricultural laborers, 1 is a landlord, 10 industrial workers, 6 in commerce, 2 in transport and 12 in miscellaneous professions.

Agriculture. India's 850 million acres are made up of 20% forests, 40% cultivated farm land, 20% fallow land, while the rest is barren. Rice covers more acreage than any other crops and is the staple food in the south and east, but is followed by wheat which is of great importance in the north. India is an important producer of sugar cane, vegetable oil, tobacco, cotton and jute—and of course tea, which has an international reputation since three-quarters of the 600 million lbs. produced annually are exported.

Mineral Resources. India is a potential industrial giant since she possesses all the essential minerals and then some. Not only has she extremely vast deposits of iron ore, but the ore

is of a very high grade. Coal reserves are also important and so are the reserves of lesser-known metals and various abrasives, although the country is deficient in copper, tin, lead, zinc, and nickel. Striking progress has been made recently in the finding of petroleum reserves and several refineries are being built.

Irrigation and Power. The Five-Year Plans have made irrigation a top priority project and as a result food output rose from 50 million to 95 million tons. Some of the world's largest dams and power stations are to be seen in India, built in the last few years, promising more water for crops and power to run new mills and to light up the villages.

COMMUNITY DEVELOPMENT. A chain being no stronger than its proverbial weakest link, India has instituted a far-reaching community development program designed to help the villagers to help themselves. The Government offers financial aid and technical assistance, but the villagers themselves do the planning and the work. The essential factors in any rural program are the *panchayat*, the co-operative, and the village school. The *panchayat* is the elected village council which supervises all the development programs in its area; the co-operative functions in the economic sphere; and the village school teaches parents as well as children and serves as a cultural and recreational center. Though the development programs are designed to get the necessary tasks accomplished, they also serve a very important social function, creating a thirst for knowledge and showing the villagers the joys of common endeavor and common accomplishments.

The key person in the program is the village level worker who looks after five to ten villages after a year-and-a-half period of specialized training. He is thought of as "friend, philosopher and guide" and can also be a very astute psychologist as the following example shows. One development worker whose projects were always finished ahead of time with striking success was asked how he did it. He explained that it was very simple—every time he went to a village where the work was lagging, he simply and politely refused the hospitality of the families who were not cooperating in the project. Humiliated in front of their fellow villagers, they soon set to work with a will and at the next visit were rewarded by being allowed to be the host of the Development Officer. This approach is slowly changing the face of rural India and is probably a more important "inven-

BACKGROUND

tion" than the technological advances that are difficult to finance

INDUSTRIES. Long before the Industrial Revolution, India was known as the workshop of the world, and the hub of a large part of the world's commerce. "The Indies where the spices grew" exported in addition cloth, silk and rice, drawing a sizeable share of the world's gold and silver. With the ascendancy of the British in India, and the large-scale inflow of their products, the artisans were thrown out of employment, and India became subordinated to the economy of Britain. The years 1850-55 marked a fresh beginning when a few cotton and jute mills, coal mines and railways were started with Indian capital.

World War I did much to help the growth of India industries. World War II created favorable conditions for the maximum utilization of the existing capacity. Thus at the end of the war India ranked among the first eight industrial nations of the world.

The immediate post-war period was a critical time for India's industries. The bulk of the country's equipment, heavily overworked during the war, became obsolete.

When India became independent, the partition of the country destroyed its economic unity and threw certain industries out of gear. For instance, the jute mills in and around Calcutta and the jute-growing areas in East Pakistan found themselves cut off from one another. Similarly, the textile mills of Bombay and Ahmedabad became partially dependent on Pakistan for the supply of raw cotton.

In 1948, the Government announced its industrial policy: a mixed economy with over-all responsibility for the Government to secure planned development of industries and their regulation. While it affirmed the right of the State to acquire any industrial undertaking in the public interest, it reserved an appropriate sphere for private enterprise. To this end, the Constitution was amended and the Industries Act enacted in 1951.

By the judicious use of these new powers, the Government has been able to secure the proper utilization of the country's resources, a balanced development of large-scale and small-scale industries, and their proper regional distribution. It also invited foreign assistance in cases where it was considered desirable to secure technical knowledge from leading foreign firms. Investment of foreign capital in purely financial, commercial or trading concerns is not generally permitted except in such cases where





technical "know-how" is an essential aspect of the trading activities.

Foreign collaboration in industry is also permitted on payment of royalty or technical fee to non-residents. The first three Five-Year Plans have made substantial progress in the industrial sphere and the Fourth Plan is well under way.

CULTURAL ACTIVITIES. India's several millenniums of history have produced an incomparable cultural tradition but one in which regional and religious features are distinct. Since Independence the State has set up a number of cultural academies designed to do two jobs: first to make the people aware of their rich heritage, and second to promote cultural unity in an effort to catalyze and solidify a national concept.

The *Lalit Kala Akademi* directs its effort to the fine arts and to the local indigenous arts in various parts of the country. It plans for the growth of painting, sculpture, and the other graphic arts, coordinates the activities of the States and regional academies, and holds a yearly National Exhibition which, after being inaugurated in New Delhi, visits the other state capitals. It has also initiated a country-wide survey of local arts and crafts. The *Sangeet Natak Akademi* has the same ideal as its sister, but works in the fields of dance, drama, music, and films. Each year it presents awards to outstanding artists in these areas. Since in India these arts can qualify as "popular" as well as "classical" (the simplest peasant's favorite entertainment is often a dance drama evolved centuries ago), this academy seeks to promote cultural unity through them. Also, All-India Radio presents regular broadcasts to stimulate appreciation of both Hindustani (northern) and Carnatic (Southern) music.

The best definition of the *Sahitya Akademi* is found in its own charter: "a national organisation to work actively for the development of Indian letters and to set high literary standards; to foster and coordinate literary activities in all the Indian languages and to promote through them all the cultural unity of the country." And this is no small task in a country whose Constitution lists fourteen official languages plus English. The Akademi shows no favoritism for any particular language, but gives awards to outstanding authors in all of them, supervises translation of Indian and foreign classics into the native tongues and publishes two literary journals—one in English and one in Sanskrit.

*Medieval Indian art reached its peak in Khajuraho's
immortal lovers in stone*

Photo Government Tourist Dept.

BACKGROUND

By far its most ambitious undertaking has been the compilation of a *National Bibliography of Indian Literature*, covering all books worthy of recognition published during the 20th century in any one of the fourteen major languages as well as books in English published in India or by Indian authors.

The National Book Trust is another endeavor in the field of literature but on a more purely educational level. Its goal is to make moderately-priced editions of Indian and foreign classics available to libraries, schools, and the general reading public. On its own, it publishes standard texts on education, science and the humanities—plus supervising translations of the best in Indian and foreign literature into the major languages.

A recent initiative (1960) has been the organization of the Inter-state Exchange of Cultural Troupes. It concentrates particularly on making the traditional art forms of one region come alive for others; so sends northern music, dance, and drama performers to the south and vice-versa.

RADIO, T.V., AND PRESS. How would you manage a radio network in a country where there are at least fourteen major languages, hundreds of local and tribal dialects, and where hundreds of millions of people are in really desperate need of education of every kind? India has 52 broadcasting stations, covering the most important language areas and 6½ million radios. This may seem far too few until you realize that many of the receiving sets are communally-owned and listened to by whole villages. Besides musical and feature programs broadcast nationally, each category of the listening public is served with programs geared to its own problems. Villagers get information on agriculture, weather, health and hygiene: these broadcasts are made by experts in all the major languages plus some 125 dialects. Women learn about housekeeping, child care and nutrition; while special educational programs are beamed to schools.

The Indian stations exchange their best efforts among themselves and also draw upon a foreign program pool. In turn the External Services broadcast 23 hours a day in 21 languages for far-flung listeners in Asia, Africa, Europe and Australia.

Television is for the moment in the embryo stage, and the only station, in New Delhi, is part of a UNESCO pilot project. It hardly seems worthwhile buying a set for the present two hours of programs daily—but there will undoubtedly be rapid progress.

Perhaps the fact that India has not yet contracted the television virus is one of the reasons for the eminently healthy state of the Press. There are—or were in 1963, and the figures keep going up all the time—9,211 dailies and weeklies in the country and their circulation has increased nearly 10% a year for the past ten years. English still takes first place as the newspaper language with about 1,871 printed in it, but Hindi is a very close second with 1,781 and boasts more dailies than English. After the 20% in English and 19.3% in Hindi, the proportions drop rapidly: 8% for Urdu, 6% each for Gujarati and Bengali,—and the total creeps slowly upward through the jungle of lesser-known languages towards 100%.

The Government maintains a press bureau dispensing all sorts of information about its plans and achievements in 12 Indian languages plus English. There were nearly 300 Indian and foreign correspondents accredited to the Government in 1966.

The Constitution guarantees freedom of the press, but Parliament (like the U.S. Supreme Court decision that there was no freedom to shout "Fire!" in a crowded theater) can limit this freedom when state security, public order, or morality is involved.

THE BRITISH IMPACT ON INDIA. Notwithstanding arguments on the good versus the bad effects of colonialism it must be stated in the interests of honesty that modern India would hardly qualify for the adjective if 150 years of British rule were not part of its past. The British, with their administration, justice, education, and especially their language, became the unwitting driving force to India independence.

Not only did British rule create a new middle class—always a prime condition for revolution, be it peaceful or violent—but they gave it a political movement. It sounds paradoxical but it's a fact the Indian Nation Congress—which ultimately led the country to independence and still dominates its political affairs today as the majority party—was founded in 1885 by a retired English civil servant in India, Alan Hume.

English education also strengthened national consciousness by opening new vistas and permitting the spread of political ideas through Indian-owned newspapers. India's present-day leaders, almost to a man, bear the unmistakable stamp of English education.

Perhaps the most enduring effects of British rule are to be observed in those typically Anglo-Saxon specialties: admin-

BACKGROUND

istration and justice. Western concepts of administration were severely preserved by admitting Indian civil servants to the upper echelons only very slowly. This was undoubtedly very frustrating at the time, but was eventually paid off by the highly-qualified administrators India has at the top of the ladder today. British rule also gave India the benefit of a great principle: equality before the law. The local maharaja no longer had arbitrary power over his subjects, and the idea has also helped weaken the system of caste privilege.

The Western traveler will be relieved to note the prevalence of English spoken in present-day India, though he will discover that this is not solely for his benefit! Actually, the government decision to adopt English as an official language (for the time being anyway) has helped India to join the great family of nations. The people of every State, who are proud of their language, want it to be the language of their government and education. Even so, they are all anxious to retain English as a subject of study in the universities.

RELATIONS WITH YOUR HOSTS. Few foreigners have run-ins with Indians; they are treated with excessive respect. Where friction does arise, it is often because a tourist has witlessly tried to photograph women bathing or the cremations on the burning ghats. It seems only polite to ask people if it is all right to photograph them before you do so. If there is a language barrier, gestures will do the job.

Don't ask for directions unless you are absolutely lost. Indians are usually too polite to foreigners to tell them that they don't know the answer. If you must ask, check after a while by stopping someone else.

When Indians greet each other, they do it with folded palms raised to the level of the chin and utter *namastey* which stands for "good morning", "good afternoon", "good evening", etc. When you want to thank someone you can say so in English. Its Indian equivalents are: *shukriya*, *dhanyavad* and *mehrbani*. Any one of them will do. Indian men are equally familiar with the Western mode of handshaking.

Don't look surprised when you see occasionally men with colored pastemarks on their forehead. They are religious symbols which, custom-bound, they still respect. Women generally wear red or black *tilak* on their forehead, a sign of auspicious-

ness. With sophisticated city dwellers it has become a beauty mark.

Don't be surprised either if women are altogether absent when you are invited to an Indian house. It means simply that you are in a traditional home where ladies don't meet casual visitors. In less orthodox families, they might appear to welcome you but will withdraw almost immediately. This custom, of course, does not apply to Westernized families.

Don't use the word "native" which smacks of colonial times and sounds disparaging, even to the younger generation. As to the rest, it's a matter of tact and common sense.

SPORTS. Because of its well-defined seasons India provides ample facilities for various sports, most of which have been imported and some of them brilliantly adapted. Information on sports in which you can participate is contained in the individual geographical chapters of this volume and in a special chapter on p. 219 concerning hunting, fishing and hiking. *Hockey* and *football* attract the great crowds. Hockey is India's national game and its teams have won the Olympic title six times in a row. The principal tournaments are the Agha Khan Cup at Bombay, the Dhyan Chand Cup at Delhi and the Beighton Cup in Calcutta. Calcutta is the main center for *football* (soccer), although it is played in most large cities. Compared to American football, it looks tame, but visitors from the U.S. should have no trouble in sharing the enthusiasm of the crowds at important matches.

Cricket is an important spectator sport in India but seems to strike the uninitiated as a rather mysterious ritual. It is a game of great subtleties, ideally suited to the Indian mind. Representative Indian teams have toured Commonwealth countries with great success. The stadium of the Cricket Club of India in Bombay has one of the best grounds in the world. *Polo* is confined mostly to the Army and to that region of outstanding horsemen, Rajasthan, which has produced some of the world's best polo players. The Indian polo team, captained by the Maharaja of Jaipur, won the World Championship at Deauville, France, in 1957. *Racing* thrives in the principal cities and races in Bombay (Eclipse Stakes and Indian Derby), Calcutta (Queen Elizabeth II Cup), and other places are popular.

The standard of *tennis* has considerably improved and Indian players are now making their mark in international tournaments. One of the nice things about India's large cities is that

BACKGROUND

you can find tennis courts at hand everywhere. Most of the big parks have courts. There are excellent golf links in all big cities of India and in some of the hill stations (summer resorts). The exclusive golf, tennis, sailing and turf clubs in India issue temporary memberships to visitors from abroad. There are golf clubs in such cities as Bombay, Madras and in and near Delhi, and in such resort areas as Kashmir in the North and Ootacamund in the South. The visitor can have a game on payment of the usual green fee. There are active *flying* clubs in most state capitals.

An indigenous sport is pig-sticking, or hunting the wild boar, with a spear from horseback. It's an exhilarating sport, for there are few animals bolder than the boar. The chief centers are Meerut, Delhi, Mathura and Rajasthan.

WILD LIFE SANCTUARIES. In spite of the density of her human population, India still boasts a great wealth of wild life in almost all parts of the country. As recently as fifty years ago India was a sportsman's paradise for big and small game hunting.

As India's population increased and spread to remote districts, game, reduced in numbers, retreated to the reserves. Then came into being the new concept of wild animals and birds as "wildlife" to be preserved, rather than as "game" to be hunted by sportsmen. With the birth of the new India in 1947, many of these former game reserves became re-designated as "wild life sanctuaries" where all the wild animals and birds are fully protected so that they will not become extinct.

Today there is still a certain amount of game outside the sanctuaries to be hunted by sportsmen (see our separate chapter on the subject). But a far greater number of visitors to India wish to view and photograph wild life in its natural habitat in the sanctuaries: and it is primarily for such persons that this paragraph has been written. India's wild life sanctuaries and national parks extend a great welcome to visitors and those who look forward to seeing a large variety of wild animals and birds in beautiful and diverse surroundings will not be disappointed.

Many of India's sanctuaries are in the region of only 100 square miles or less, and in some of these there have to be carefully planned forest operations for timber extraction in order to meet the country's pressing economic demands. But

in such cases great care is taken not to impair the natural beauty of the place.

An advantage possessed by India is that with her vastness, her diversity of climate (the wettest in the world to the driest), her variations in altitude (from sea-level to the Himalayas) with accompanying changes in types of vegetation, there are some wild life sanctuaries which can be visited while at their best at any given time of the year. For your facility we have devised an information table for all sanctuaries. Every month of the year is given an index number ranging from 0 (when a visit is impossible or the sanctuary is closed) up to 5 (when it's the best time to go there). Thus a visitor can plan his tour to include those sanctuaries which are best visited at that particular time. This comprehensive table is given at the end of this section.

Much of the wild life of India's sanctuaries is peculiar to the sub-continent, and is not found in other parts of the world. The swamp deer is found only in India, the four-horned antelope and *nilgai* only in India (and Pakistan). The spotted *chital*, perhaps the most beautiful of all deer, has its home in India, Pakistan, Nepal and Ceylon. The black-buck is not found elsewhere than in India (and Pakistan). The improbable-looking, armour-plated, great Indian one-horned rhinoceros can't be found elsewhere in the world (except in Nepal). The Indian lion is an indigenous species and was not imported from Africa: in fact it is an older inhabitant of India than the tiger. (The Indian "bison" is not a bison at all: it is the *gaur*, a species of wild ox).

India's wild life and its sanctuaries are a great attraction to lovers of animals. In a mechanical and over-busy world, an absorbingly fascinating holiday can be spent in a setting of fine forests, lofty mountains, and large rivers, with a rich assortment of wild animals and birds.

Administration. Under the Indian Constitution, wild life is a state responsibility and not a central one, and so the sanctuaries are under the control of the Forest Departments of the various states.

The Forest Departments of nearly all states are advised by State Wild Life Boards; while at the center is the Indian Board for Wild Life which has an Executive Committee. (The address of this central organization is: The Secretary, Indian Board for Wild Life, Ministry of Agriculture, New Delhi.)

BACKGROUND

India conforms to the principles of wild life conservation as adopted by most countries of world, but she has had to make several modifications to suit the conditions of this vast and densely populated country. Moreover, the wild life policy of India as a whole has not yet been finalized. In some states a few "national parks" have been constituted, while in others such places are known as "wild life sanctuaries". A sanctuary of one state, therefore, may not be inferior in tourist value to a national park in another state.

A great deal of development is taking place in most sanctuaries. Better roads are being built, new and better buildings for accommodation are being constructed, improved motor transport is being arranged. For this reason it is always advisable to ascertain beforehand the details of any recent changes.

There are two societies closely concerned with wild life on an all-India basis. These are: The Bombay Natural History Society, 91 Walkeshwar Road, Bombay 6 (with a journal published thrice yearly); and The Wild Life Preservation Society of India, 5A Astley Hall, Dehra Dun, Uttar Pradesh (with a journal published twice yearly).

Most states have issued separate booklets and folders publicizing the particular sanctuaries within their jurisdiction. In addition to these, some of the standard books on India's wild life are:

Wild Life of India	by E.P. Gee
The Book of Indian Animals	by S.H. Prater.
The Book of Indian Birds	by Salim Ali.

Reservations for accommodations, transport and so on should be sent well in advance to the officers concerned of each sanctuary. Alternatively, all arrangements can be made through a Govt. recognized travel agency.

BRIEF DESCRIPTION OF SANCTUARIES

WESTERN REGION

Gir Forest. This is a 500-square mile area of stunted forest and grassy scrub. Last stronghold of the Indian lion; there are now only about 250-300 left. Also a few deer and antelope. A good place for bird life, particularly peafowl. Easily accessible, being only 1½ hours' flying time from Bombay to Keshod, from where the Rest House at Sasan is 42 miles. December to May are the best months. Enquiries for reservations, arrangements for seeing the lions and requests for further information should be sent to: Conservator of Forests, Junagadh Circle, Junagadh, Gujarat.

Kanha National Park. This 97-square mile area of beautiful undulating forest, interspersed with open grassy patches in the central highlands of India, is one of the finest places for seeing Indian swamp deer, chital, black-buck, gaur (Indian 'bison'), sambar and various carnivores. Ninety species of birds have

been listed here. Best reached by road from Jabalpur in the north, or from Nagpur in the south. December to May; inaccessible from July to November. Enquiries: Divisional Forest Officer, South P.O. Mandla Division, Mandla, Madhya Pradesh.

Shivpuri National Park. About 61-square miles in extent, this was the game preserve of the former rulers of Gwalior State. It consists mainly of deciduous forest; a good place for seeing the Indian gazelle or chinkara. Sambar, chital, nilgai, tiger and other carnivore are also found here. On the main road from Bombay to Agra, 72 miles south of Gwalior; can be visited during any month of the year. For further information, apply to: Superintendent, National Park, Shivpuri, Madhya Pradesh. Best season is April to June.

Keoladeo Ghana Bird Sanctuary. This used to be the famous duck shooting preserve of the former rulers of Bharatpur, and shooting still takes place in the winter months. In summer it is sanctuary for the countless water birds that come here to breed: open-bill storks, painted storks, egrets (3 species), Indian darters, white ibis, spoonbills, grey herons and sarus cranes. A few black-buck, chital and other animals roam in the nearby forest. Situated about 100 miles south of Delhi and 30 miles west of Agra; accessible both by road and by rail. The time for seeing the birds nesting is from July to October. Applications for reservations in the Rest House, etc.: Divisional Forest Officer, Bharatpur, Rajasthan.

Karnala Bird Sanctuary. New bird sanctuary just opened, 50 miles from Bombay on the Goa Road. Apart from about 150 species of birdlife, the sanctuary is the home of fauna such as the langur, panther and four-horned antelope. Two timberest houses are opened. For Reservations: Superintendent, Karnala Bird Sanctuary, Karnala, Maharashtra.

NORTHERN REGION

Dachigam Sanctuary. This consists of Lower Dachigam, which is the winter refuge of the famous, but now very rare, Kashmir stag, and Upper Dachigam whither the stag migrates in the summer months. Both parts of the sanctuary are extremely beautiful with mountain, forest and river scenery. Himalayan black bear and pig are also found in Lower Dachigam which is only 13 miles from Srinagar. Information obtainable from: The Game Warden, Jammu and Kashmir State, Srinagar, Kashmir.

Corbett National Park. This beautiful 125-square mile reserve used to be the Hailey National Park, but was re-named in 1957 after the well-known sportsman and writer Jim Corbett. It is in the foothills of the Himalayas and is the abode of the tiger, leopard and other carnivores. Wild elephants, sambar, chital, hog deer, barking deer and many other kinds of wild animals are found here. Fishing for mahseer is permitted in the Ramganga river. It is 183 miles by road northeast of Delhi and 179 miles by rail. Best January to May, closed June to October. Information: Wild Life Warden, P.O. Ramnagar, Dist. Nainital (U.P.).

Chandraprabha Sanctuary. This place of 30 square miles was selected as a suitable new home for the re-introduction of the Indian lion. One lion and two lionesses were brought here from the Gir Forest in 1957, and several litters of cubs have been born. Nilgai, pig, chinkara, sambar, chital, etc. are also found here. It is 45 miles from Benares (Varanasi). Best time for visiting and photography is December to April. For further information, write to: District Forest Officer, Varanasi, Uttar Pradesh.

Sariska Sanctuary. The nearest game sanctuary from Delhi is Sariska, in Rajasthan. This sanctuary covers an approximate area of 16 sq. miles. Situated in a picturesque valley, it possesses great scenic beauty. The wild

BACKGROUND

life consists of sambar, nilgal, four-horned antelope, wild boar, spotted deer, chinkara, hyena, porcupine and rabbit. Tiger and leopard are common and can be conveniently seen from observation towers. For bird watchers, the sanctuary is still more interesting for partridge, quail, sand grouse, peacock and green pigeon move freely on the roads. It is 125 miles from Delhi. Tourists from Delhi may first proceed to Alwar, on the Delhi-Jaipur road, 102 miles from Delhi. From Alwar to Sariska it is only 22 miles. For reservations apply: The Game Warden, Sariska. Further information: Divisional Forest Officer, Bharatpur.

EASTERN REGION

Hazaribagh National Park. This 75-square mile forest is being developed. It is 11 miles from Hazaribagh town and 125 miles from Patna. December to May. Applications for reservations and further information: Divisional Forest Officer, Hazaribagh West Division, Bihar.

Jaldapara Sanctuary. One of the last strongholds of the far-famed Indian rhinoceros; of about 36 square miles of rain forest on the river Torsa in north Bengal. Sambar, swamp deer, barking deer, pig and occasionally wild elephant are also found here. Peafowl and junglefowl are among the many species of birds. Riding elephants are provided for seeing the sanctuary. Accessible by road and rail locally, but can be reached more easily by air on bi-weekly or thrice-weekly non-scheduled flights from Calcutta to Hashimara airfield. December to May are the best months. Enquiries: Divisional Forest Officer, Cooch Behar Division, Cooch Behar, West Bengal.

Manas Sanctuary. Great scenic beauty as well as wild life—also fishing in the splendid river. About 105 square miles; to the north are the foothills of the Himalayas and Bhutan. A few rhino at the eastern end, but the main attraction is the wild buffalo, elephant, gaur (Indian 'bison'), several species of deer as well as tiger and other carnivores. It is 95 miles west of Gauhati, but the railway station of Barpeta Road is only 20 miles away. The road to the sanctuary is motorable from October to May, possibly later. Enquiries: Divisional Forest Officer, North Kamrup Division, Barpeta Road, Assam.

Kaziranga Sanctuary. 166-square miles. Famous as the main stronghold of the Indian rhino, of which there are about 250 out of the 400 which exist in India. There are also a good number of the magnificent wild buffalo, elephant, Indian swamp deer, sambar, hog deer and many species of water birds. Well-trained riding elephants take visitors into the sanctuary. In dry weather there are some roads inside the sanctuary which are jeepable from December to April. Visitors can leave Calcutta by air in the early morning, and alighting at Jorhat airfield, motor the 60 miles and be at Kaziranga in the early afternoon. By road, 135 miles from Gauhati. Applications for accommodation and riding elephants: Div. Forest Officer, Sibsagar Division, Jorhat, Assam.

SOUTHERN REGION

Bandipur Sanctuary. This is the old 22-square-mile game preserve of the Maharajahs of Mysore, noted for its fine herds of gaur and chital. Also, wild elephant, sambar, barking deer, common langur, bonnet macaque, pig and other mammals. Carnivore and peafowl, grey junglefowl and many other species of birds. Accessible all the year round; good motor roads throughout the sanctuary. Best time for seeing the gaur is May onwards, when the new grass is growing up. On the main road, roughly halfway between Mysore city and Ootacamund, adjacent to Mudumalai Sanctuary on the Madras side of the inter-state boundary. Enquiries: Divisional Forest Officer, Mysore Division, Mysore City.

Ranganthittoo Bird Sanctuary. This 1 and ½-square mile bird sanctuary used to be called Sriangapatna, and consists of islands in the sacred Cauvery

TABLE SHOWING THE BEST MONTHS OF THE YEAR FOR
INDIA'S WILD LIFE SANCTUARIES

Month	GIR FOREST	KANHA PARK	Shivpuri Park	KEOLADEO GHANA	Dachigam	CORBETT PARK	Chandraprabha	Hazaribagh Park	Jaldapara	Manas	KAZIRANGA	BANDIPUR	Ranganthittoo	MUDUMALAI	Vedanthangal	PERIYAR
January	5	3	4	2	1	3	4	4	4	5	4	4	2	4	5	5
February	5	4	5	2	1	4	5	5	5	5	5	4	2	5	4	5
March	5	4	4	1	3	5	5	5	5	5	5	4	2	5	3	5
April	5	5	4	1	4	5	5	5	5	3	4	5	2	5	2	4
May	5	5	4	1	5	4	4	5	4	2	3	5	2	5	1	4
June	3	4	4	1	5	0	3	3	2	1	2	5	4	3	0	3
July	1	1	5	4	5	0	3	3	1	1	2	4	5	2	0	2
August	1	0	4	5	5	0	2	2	1	1	2	3	5	2	1	2
September	1	0	4	5	5	0	2	2	1	1	2	3	3	2	2	2
October	2	0	4	5	5	0	3	2	2	3	3	3	2	3	3	2
November	3	1	4	2	3	1	3	3	3	5	4	4	2	4	4	3
December	4	3	4	2	1	2	4	4	4	5	4	4	2	4	5	4

5 Best time of all.

4 Nearly as good.

3 Satisfactory, but less good.

2 Possible, but not fully recommended.

1 Just possible at times, not recommended.

0 Impossible, or not allowed, or closed.

Note: The more important and better developed sanctuaries are shown in larger type, e.g. CORBETT PARK, while other sanctuaries described in this chapter are in smaller type, e.g. Chandraprabha.

BACKGROUND

River. During the months of June to August the following birds breed there: open-bill stork, white ibis, night heron, Indian darter, cormorant and cattle egret. About 9 miles from Mysore city by road. For further information, write to: Divisional Forest Officer, Mysore Division, Mysore City.

Mudumalai Sanctuary. Recently enlarged from 24 to about 114 square miles; adjacent to Bandipur on the other side of the inter-state boundary. The animals to be seen are gaur, elephants, sambar, chital, barking deer, pig and occasionally a tiger or a leopard. Common langur, bonnet macaque, Malabar squirrel and a variety of birds are also found here. It is 40 miles from Ootacamund, and 60 from Mysore, on the main road linking these two cities. November to May, but especially March, April and May. For further information, write to: District Forest Officer, Nilgris Div., Ootacamund, Madras.

Vodanthangal Bird Sanctuary. This is a small artificial lake of about 74 acres. Depending on the rainfall each year, birds breed during December and January. November and February are also quite good for visiting. Species include: spoonbill, open-bill stork, grey heron, Indian darter, cormorant (2 species), egret, white ibis and night heron. It is reached by road from Madras (54 miles). Enquiries: The State Wild Life Officer, c/o Chief Conservator of Forests, Madras 14, Madras.

Periyar Sanctuary. One of the show-places of India; consists of an artificial lake of 10 square miles, while the whole sanctuary is about 300 square miles. Being 3300 feet above sea level, the climate is pleasant. Famous for its wild elephants. Also herds of gaur or Indian's 'bison's, sambar and other animals. Motor boats take the visitors about on the lake. Mahseer fishing in the Periyar River. Accessible all the year round, though October to May are the best months. On the main (scenic) road from Cochin in Kerala to Madurai in Madras (135 miles Cochin airport and 72 miles from Kottayam railway station). Hotel accommodation at the lake. Further information: Wild Life Preservation Officer, Peermade, Kerala.

HILL STATIONS. India owes its hill stations to the British who found the enervating summer heat of the plains unbearable and retreated to mountainous hideouts where they could work more efficiently. The lower spurs of the Middle Himalayas, Kashmir, the Vindhyas in Central India, the Nilgiris in the South, with their pleasant climate, sparkling streams and alpine forests offered ample scope for the development of such resorts which they called "hill stations". It then became customary for central and provincial governments to shift their headquarters to these summer seats, islands of modern civilization. While these places have ceased to be administrative centers in summer, the practice of resorting to hill-stations during the hot period—some of India's best hotels, plenty of sports and entertainment—survived and is becoming increasingly fashionable. Some of the more important hill stations:

<i>Name:</i>	<i>State in which situated</i>	<i>Height above sea level (in ft.)</i>
Almora	Uttar Pradesh	5,400
Coonoor	Madras	6,740

BACKGROUND

Dalhousie	Punjab	7,867
Darjeeling	West Bengal	7,140
Gulmarg	Kashmir	8,870
Kodaikanal	Madras	7,000
Kulu and Kangra Valley	Punjab	4,700
Mahabaleshwar	Maharashtra	4,500
Mount Abu	Rajasthan	4,500
Mussorie	Uttar Pradesh	6,600
Naini Tai	Uttar Pradesh	6,350
Octacamund	Madras	7,500
Pachmarhi	Madhya Pradesh	4,500
Shillong	Assam	4,900
Simla	Himachal Pradesh	7,235

SUMMARY of Historical and Artistic Periods

<i>History:</i>	<i>Approximate Period:</i>	<i>Art, Religion, Literature:</i>
Indus Valley (Sumerian) Civilization	3500-2500 B.C.	(Harappa, Mohenjo-Daro)
	2000-1500 B.C.	<i>Rig Veda</i> compiled;
	1500-1000 B.C.	Early <i>Upanishads</i> ; development of caste system
	1000-500 B.C.	Later <i>Upanishads</i> , <i>Ramayana</i> , <i>Mahabharata</i> and <i>Bhagavad Gita</i>
Persian king Darius invades the Punjab	514-512 B.C.	Gautama Buddha (563-483); Mahavira Jina (550-475); first Buddhist <i>jatakas</i> ; emergence of Shaivism and Vishnuism
Alexander the Great in India	327-325 B.C.	
Maruyan Dynnasty	320-184 B.C.	Asoka's column edicts; Sanchi Stupa; Buddhist Mission arrives in Ceylon
Bactrian and Parthian (Indo-Greek) dynasties in the Punjab	250 B.C.-60 A.D.	
Andhra Dynasty in S.E. Deccan	250 B.C.-250 A.D.	Amaravati Stupa; first Buddhist caves (Bhaja)
Sunga Period	184 B.C.-70 A.D.	Early Ajanta wall paintings; Buddh-Gaya shrine; Buddhist caves at Karle, Bedsa, Kanheri, etc.

BACKGROUND

<i>History:</i>	<i>Approximate Period:</i>	<i>Art, Religion, Literature:</i>
Kushan Dynasty in N.W. India; South Indian Kingdoms of the Cholas (Madras region), Cheras (Malabar coast) and Pandyas (southern tip).	64-225 A.D.	Gandhara (Helleno-Buddhist) art; Mathura school of art; Buddhism arrives in China; commerce with Rome (Malabar); Manu's religious laws; <i>Kama Sutra</i> written
Gupta Dynasty	320-475 A.D.	Early Gupta art (Sarnath, Gaya); Nalanda University; writers, musicians, scientist; Ajanta Cave frescos; Ellora Cave carvings
Hun Invasion	4th century	
Pallava Dynasty in the South	5th-10th century	Appearance of Dravidian architecture (Mahabalipuram)
Chalukya Dynasty in the Deccan	6th-12th century	Temples at Aihole, Badami, Pattadakal; decline of Buddhism in India; disappearance of Jainism in the South
Emergence of Rajputs; Sind invaded by Arabs	8th century	Hindu cave temples at Ellora and Elephanta
Pala Dynasty in Bengal	8th-12th century	Bengal School of sculpture; Shankara, teacher of Advaita; Shaivism in Kashmir and the South;
Hindu medieval period	9th-end of 17th c.	Chandella art at Khajuraho; Chalyuka art in Gujarat; Kalinga art at Konarak; Nepal school of art; Sena art in Bengal; Chola art at Tanjore; Hoysala art at Belur, Halebid and Somnathpur; Pandya art at Madurai; Vijayanagar art at Hampi;
	11th-15th century	Hindu art penetrates Cambodia and Java
Muslims conquer Delhi, Khilji and other dynasties; Timur destroys Delhi	11th-14th century	The Italian Marco Polo visits South India; Guru Nanak, first Sikh teacher; Ramanuja and Madhaya, mystic philosophers.
Three Muslim Dynasties: Lodis in Delhi, Bahmanis in the Deccan, Adil Shahis at Bijapur. The Portuguese arrive in South India.	15th-16th century	Flowering of Hindu and Bengali literature
Moghul Dynasty (Babur, Humayun, Akbar, Jahangir, Shahjahan, Aurangzeb)	16th-17th century	Reigns over North and Central India; Akbar brings Hindus and Muslims together, epoch finds expres-

BACKGROUND

<i>History:</i>	<i>Approximate Period:</i>	<i>Art, Religion, Literature:</i>
Establishment in the South of London East India Company, followed by Dutch and French; emergence of two Indian military powers: Marathas under Shivaji and Sikhs in Punjab	17th century	sion in architecture and Moghul and Rajput miniature painting
See-saw wars all over India; British tighten their hold (Clive); Nadir Shah sacks Delhi	18th century	
First stirrings of Indian nationalism: Sepoy Rising	1857	
British Crown takes over from East India Company	1858	
	Second half of 19th c.	Hindu religious reform movements: Arya Samaj, Brahmo Samaj, Ramakrishna Mission
Establishment of Indian National Congress	1885	
Mahatma Gandhi returns from South Africa to lead struggle for emancipation and independence	1915	Excavations culminate in Archeological Survey of India; Bengal school of modern painting; Rabindranath Tagore Nobel Prize winner of literature
Independence and partition of subcontinent into India and Pakistan (predominantly Muslim)	1947	

FACTS AT YOUR FINGERTIPS

FACTS AT YOUR FINGERTIPS



PLANNING YOUR TRIP.

Unless you travel on a packaged individual or group tour, with a fixed itinerary and schedule you can't modify, it's advantageous to rough out your trip. This gives you an opportunity to decide how much you can comfortably cover in the time at your disposal. If you travel in the height of the season, you will have to make reservations. Finally, poring over the travel folders any tourist office or travel agency will give you in profusion, is as much fun as the winter gallop through the seed catalogues. The best place to get them is from a Government of India Tourist Office at the following addresses:

19 East 49th Street,
NEW YORK, N.Y. 10017

8, Boulevard de la Madeleine,
PARIS 9, France

685, Market Street,
SAN FRANCISCO, Calif. 94105

Kaiser Strasse 77-III
6, FRANKFURT/MAIN
West Germany

201 North Michigan Avenue
CHICAGO, Illinois 60601

No. 1, Ginza, 7-chome,
Chuo-ku,
TOKYO, Japan

21 New Bond Street
LONDON W.1.

Carlton Center
55, Elizabeth Street 8
SYDNEY NSW, Australia

177-179 King Street
TORONTO 1, Canada

60, Revenstein
BRUSSELS, Belgium

13 rue-de-Chantepoulet
GENEVA, Switzerland

This book will help you to make up your mind what you want to see while in India. Then study our four regional maps showing tourist highlights, and the general map at the end of the book; consult the list of itineraries below while building up your own itinerary; finally try and reconcile it with the time at your disposal. Remember that airline schedules change slightly according to season, so be sure to check before making your final itinerary.

One Week Tours (for inveterate hustlers and for businessmen in a hurry):

Out of Bombay: (1st day) Bombay sightseeing and Elephanta Caves — fly to Aurangabad; (2nd and 3rd day) Visit Ajanta and Ellora Caves — evening flight to Bombay; (4th day) early flight to Delhi — sightseeing; (5th day) Fly afternoon to Jaipur — city sightseeing; (6th day) visit Amber Fort — fly to Agra, see the Taj by moonlight; (7th day) see Agra Fort, Itmad-ud-Daula and Fatehpur Sikri. Fly late evening to Delhi. (On Sats. and Suns. replace the visit to Jaipur by a flight to Khajuraho).

Out of Delhi: (1st and 2nd day) Delhi sightseeing; (3rd day) fly to Srinagar (3 hours), arrive noon; (4th day) excursions; (5th day); leave Srinagar before lunch for Delhi; (6th day) fly to Benares (Varanasi); (7th day) fly to Calcutta (You can substitute Benares by Kathmandu (Nepal) and

FACTS AT YOUR FINGERTIPS

fly from there straight to Calcutta).

Out of Calcutta: (1st day) fly early to Bagdogra (for Darjeeling); (2nd day) see Himalayan sunrise at Tiger Hill and local sightseeing; (3rd day) fly back to Calcutta, afternoon sightseeing; (4th day) fly to Bhubaneswar; visit Puri, Bhubaneswar and Konarak; (5th day) fly back to Calcutta—daily flights—or return by night train; (6th day) fly to Benares (Varanasi); (7th day) fly directly to Calcutta. (Variation: instead of Djarjeeling fly to Kathmandu (Nepal) via Patna or fly to Jorhat (Assam) to visit Kaziranga Wild Life Sanctuary.)

Out of Madras: (1st day) city sightseeing and visit to Mahabalipuram; (2nd day) fly to Madurai; (3rd day) fly to Trivandrum, sightseeing by car to Cape Comorin, bathing; (4th day) fly to Cochin, boat ride on backwaters and sightseeing; (5th day) by car to Periyar Wild Life Sanctuary; (6th day) from Periyar by same car to Madurai; (7th day) early flight to Tiruchirapalli, sightseeing (including Tanjore); (8th day) early flight to Madras. (Variation: instead of going to Periyar on 5th day, fly from Cochin to Bangalore, go by road or rail to Mysore, visit by car Somnathpur or Halebid and Belur; in the evening of 7th day fly to Madras from Bangalore.)

15 Day Tour of India. Two days in Delhi—two days in Agra and Fatehpur Sikri—one day in Jaipur—one day in Khajuraho—one day in Benares. The remaining 7 days can be spent for a visit to (a) Kulu and Kashmir or (b) Calcutta-Darjeeling-Bhubaneswar-Puri-Konarak or (c) Madras-Mahabalipuram-Bangalore-Mysore or (d) Bombay-Ajanta-Ellora-Sanchi.

Other 15 day tours: a) Delhi—Agra—Fatehpur Sikri—Udaipur—Mount Abu—Ahmedabad—Bombay, involving two overnight train journeys (Abu Road to Ahmedabad and Ahmedabad—Bombay); b) Delhi—Agra—Fatehpur—Sikri—by Punjab Mail train to Gwalior (2 hours)—by train and bus to Khajuraho—by train via Jhansi to Sanchi—by night train (Punjab Mail) from Sanchi to Jalgaon, thence by bus/car to Ajanta Caves (37 miles)—Aurangabad—Ellora Caves—fly from Aurangabad to Bombay; c) Madras—Tiruchirapalli—Tanjore—Madurai—Trivandrum (Cape Comorin)—Cochin (Periyar Lake)—Bangalore—Mysore (Somnathpur, Halebid, Belur)—Bangalore—Hyderabad—Bombay—Aurangabad (Ajanta-Ellora)—Bombay.

A 21 Day Air Tour should include: Bombay—Aurangabad (Ajanta-Ellora)—Delhi—Agra (Fatehpur-Sikri)—Jaipur (Amber)—Benares (Sarnath)—Kathmandu—Calcutta (Darjeeling)—Madras (Mahabalipuram)—Madurai—Cochin—Bangalore (Mysore, Halebid and Belur)—Bombay.

A 30 Day All-India Air Tour would bring you to the following places:

Day	Place:	Program:
1st	Bombay	City sightseeing—Elephanta Caves by launch.
2nd	Bombay	Sightseeing—leave for Aurangabad (80 minutes).
3rd	Aurangabad	Visit Bibi-Ka-Maqbara, Daulatabad, Ajanta, Ellora. Return to Bombay.
4th		
5th	Bombay-Delhi	Flight 2 hours. Sightseeing.
6th	Srinagar	Flight time (dependent on aircraft and stops 2½ to 4½ hrs.). Sightseeing & boat trip.
7th	Srinagar	Excursion to Gulmarg or Pahalgam.
8th	"	Morning free—return to Delhi.
9th	Delhi	Sightseeing. Leave for Agra (45 min.). Taj Mahal by moonlight.

FACTS AT YOUR FINGERTIPS

<i>Day:</i>	<i>Place</i>	<i>Program:</i>
10th	Agra	Taj Mahal—Fort etc. Fatehpur-Sikri; leave for Varanasi (Benares—1 hour 40).
11th	Varanasi (Benares)	City sightseeing and excursion to Sarnath. Leave for Kathmandu (Nepal). (1½ hrs).
12th	Kathmandu	Kathmandu and Valley sightseeing. Fly to Calcutta (3 hrs).
13th		
14th	Calcutta-Darjeeling	Leave for Bagdogra (Darjeeling Airport)-by bus/car to Darjeeling (50 miles). Sightseeing.
15th	Darjeeling-Calcutta	See Himalayan sunrise from Tiger Hill. Return to Calcutta. City sightseeing.
16th	Calcutta-Bhubaneswar	Flight time 1 hr. 15. Visit Bhubaneswar-Puri-Konarak.
17th		
18th	Bhubaneswar	Return to Calcutta—Sightseeing.
19th	Calcutta-Madras	Flight time 2¼ hrs. City sightseeing.
20th	Madras	Excursion to Mahabalipuram and Kanchipuram.
21st	Madras-Madurai	Flight time is only 2 hrs. Visit temple of Meenkshai.
23rd	Trivandrum-Cochin	Flight time 50 min. Sightseeing, sunset view at Cape Comorin.
24th		
25th	Cochin	Fascinating car trip via Periyar Lake Wild Life Sanctuary.
26th	Cochin-Bangalore	Sightseeing.
27th	Halebid & Belur	Flight time 2 hrs. Leave by car for Hassan. Visit temples and proceed by same car to Mysore.
28th	Mysore	City sightseeing and Sommathpur temple.
29th	Mysore-Bangalore	leave by car (Visit Srirangapatna) or early train, short city sightseeing, fly to Hyderabad (1½ hrs.)
30th	Hyderabad	City sightseeing. Golconda Fort etc. Fly to Bombay (1¼ hrs.).

For a 45-day all-India tour by rail, see our paragraph "By Train", page 72 and for a 60-day tour by car, see our "Motoring" paragraph on page 76.

For package tours of India, Nepal and Ceylon or Pakistan, Afghanistan and India, Cox & Kings have sponsored 23-day and 17-day tours from London. The first takes the tourists to Karachi-Rawalpindi-Peshawar-Kabul-Amritsar-Delhi-Agra-Jaipur-Bombay. The other to Bombay-Udaipur-Jaipur-Delhi-Agra-Benares-Katmandu-Calcutta-Madras-Colombo.



HOW TO GO? Travel agents are experts in the increasing complicated business of tourism. They have contacts

with carriers and tourist offices all over the world; they know about sudden changes in schedules and fares, they keep a check on cancellations at times of the year when planes and ships are booked to capacity, and their racks and files are bulging with information on the latest tour and excursion possibilities. A good travel agent can save you time and money through his knowledge of details which you could not be expected to know about. In the all important phase of planning your trip, even if you wish to travel independently, it is wise to take advantage of the services of these specialists. Whether you select *American Express*, *Thomas Cook*, *Maupintour*, or a smaller organization, is a matter of preference. They all have branch offices or correspondents in the larger cities of India. But there are good reasons why you should engage a reliable agent.

If you wish him merely to arrange a steamship or airline ticket or to book you on a package tour, his services should cost you nothing. Most carriers and tour operators grant him a fixed commission for saving them the expense of having to open individual offices in every town and city.

If, on the other hand, you wish him to plan for you an individual itinerary and make all arrangements down to hotel reservations and transfers to and from rail and air terminals, you are drawing upon his skill and knowledge of travel as well as asking him to shoulder a great mass of details. His commissions from carriers (5% to 7 1/2%) won't come close to covering his expenses. Accordingly he will make a service charge on top of the actual cost of your trip. The amount of this charge varies with the agent, the complexity of your tour, the number of changes you have made in your itinerary, etc.

If you cannot locate a travel agent near your home, write, if in America, to the American Society of Travel Agents, 501 Fifth Ave., New York 17, N.Y., or if in Britain, to the Association of British Travel Agents, 50/54 Charlotte St., London, W.I. Any agency affiliated with these organizations is almost sure to be thoroughly reliable.

SOME U. S. AGENTS PROMOTING TRAVEL TO INDIA

American Express Co., 65 Broadway,
New York

Thos. Cook & Sons, 587 Fifth
Avenue, New York

Ask Mr. Foster Travel Service, 1
Park Avenue, New York

Lissone-Lindeman, 500 Fifth Ave-
nue, New York

Sita World Travel, 50 Rockefeller
Plaza, New York

Exprinter Tour Operators, 500 Fifth
Avenue, New York

Travel Corp. of America, 111 N.
Wabash, Chicago, Illinois

Colpitts Tourist Co., 85 Franklin
St., Boston, Massachusetts

Schilling Travel Service, 722 Second
Avenue So., Minneapolis, Minnesota

Hoffman Travel Service, 9677 Wil-
shire Blvd., Beverly Hills, California

FACTS AT YOUR FINGERTIPS

Albertsen Cruise Tours, 1533 Wilshire Blvd., Los Angeles, California
Hemphill Travel Service, 1201 West 4 Street, Los Angeles, California
Maupintour Associates, 711 W. 23rd St., Lawrence, Kans. (also New York and San Francisco offices).
Brownell Tours, Brownell Bldg., Birmingham, Alabama.

Westours Inc., 900 I.B.M. Bldg., Seattle Washington.

Sita World Travel, Rancho Mirage, California, specializes in student travel.

N.B. The major cities in the U.S. which have not been listed, often have branch offices of the large agencies.

BRITISH TRAVEL AGENTS SPECIALIZING IN TOURS TO INDIA:

Thos. Cook & Son Ltd.,
 45, Berkeley Street,
 London W. 1.
Cox & Kings (Agents) Ltd.
 15, Charles II Street,
 London S.W. 1.
Swans Tours,
 260 Tottenham Court Road,
 London W. 1.
Frames Tours Ltd.,
 25/31 Tavistock Place,
 London W.C. 1.
Fairways & Swinford (Travel) Ltd.,
 18, St. George Street,
 Hanover Square,
 London W. 1.
American Express Co., Inc.
 6 Haymarket
 London S.W. 1.
Bales Tours Ltd.
 16 Coventry Street
 London W. 1.
Kuoni, Challis & Benson Ltd.
 133 New Bond Street,
 London W. 1.

Academy Tours
 Bloomsbury Way
 London W.C. 1
Lammin Tours Ltd.
 96 St. John's Wood, High Street,
 London N.W. 8.
Progressive Tours
 100 Rochester Row,
 London S.W. 1.
Tyne Tees Travel
 11 Ridley Place,
 Newcastle-upon-Tyne
Wings Ltd.
 124 Finchley Road.
 London N.W. 3.
Garrow-Fisher Tours Ltd.
 37 Fife Road,
 Kingston-upon-Thames, Surrey
Houlder Bros. & Co. Ltd.
 53 Leadenhall Street.
 London E.C. 3.
M.K. Kendall Ltd.
 15 Fetter Lane,
 London E.C. 4.

All these firms have branch offices in the provinces.

CANADIAN TRAVEL AGENTS SPECIALIZING IN TOURS TO INDIA:

University Travel Club Ltd.,
 47 Bloor Street West,
 Toronto, Ont.

Thos. Cook,
 563 Granville
 Vancouver, British Columbia.

AUSTRALIAN AND NEW ZEALAND TRAVEL AGENTS SPECIALIZING IN TOURS TO INDIA:

Orbit Travel Service,
 374 Bourke St.,
 Melbourne C.I.
 and
 66 Pitt St., Sydney, N.S.W.
Australian Express,
 239 Elizabeth St.,
 Brisbane QLD.
Elders Travel Service
 113 St. George's Terrace
 Perth W.A.

Thos. Cook & Son branches
 in Melbourne, Sydney
 Adelaide, Perth, etc.
Johnstone & Co.,
 166 Featherstone St.,
 Wellington N.Z.
Russell & Sommers Ltd.
 83 Customs St.,
 Auckland N.Z.

FACTS AT YOUR FINGERTIPS

There are four principal ways of traveling: (1) The group tour in which you travel with others, following a prearranged itinerary hitting all the high spots, and paying a single all inclusive price that covers everything—transportation, meals, lodging, sightseeing tours, taxis, guides. (2) The tour in which you also follow a prearranged itinerary, chosen through your travel agent, paying for everything at once, but traveling alone. (3) A type of tour in which you pay everything in advance, but for an itinerary you work out for yourself, according to your own interests. (4) The free-lance tour, in which you pay as you go, change your mind if you want to, and do your own planning. Students and teachers should inquire about special reduced rates for group travel.

Credit travel. A number of organizations, chiefly in the United States, make arrangements for charge accounts which enable you to sign for hotel and restaurant bills, car rentals, purchases, and so forth, and pay the resulting total at one time on a monthly bill, either pay-as-you-go or in instalments after you return home. This is particularly advantageous for businessmen traveling on an expense account or on business trips whose cost is deductible for income tax, since the bill provides a voucher for your expenditures. Such organizations are the American Express Card, the Diners Club, 10 Columbus Circle, New York, etc.

The American Society of Travel Agents, International Federation of Travel Agents and the International Hotel Association are now working out a new and comprehensive plan for a world-wide credit card system of their own. For better or worse, the worse including an inevitable increase in hotel prices, it looks as though the credit card is here to stay.

Speaking of credit, airline tickets can be bought on the instalment plan with a 10 percent down payment securing the reservations the balance being paid, plus interest in monthly instalments.

Roughing it. This means signing up as a deckhand on a cargo boat heading for India, moving about the country in third class compartments, on bicycles or on oxcarts, carrying your luggage on your back and sleeping under canvas or in pilgrim or youth hostels, or—in bourgeois fashion—in Dak Bungalows which are inexpensive. Recommended for the young in body and spirit only.

For information write: American Youth Hostels, 14 West 8th Street, New York 11; the United Christian Youth Movement, 257 Fourth Avenue, New York 10. In England the addresses are: The Youth Hostels Association, 29 John Adam Street, Strand, London W.C.2.; National Union of Students, 3 Endsleigh St. London W.C.1. In India: The Youth Hostels Association of India, 2, East Park Road, Karol Bagh, Delhi-5; The World University Service, University of Delhi, Delhi-8.



WHEN TO GO? The regular tourist season in India runs from middle of October through March. It gets quite hot in April and the monsoon season in the Southwest with its torrential rains sets in end of May/early June and lasts on and off until early September. (The south-eastern areas receive most of their rainfall from the north-east monsoon between November and January.) The short Summer (early April-end of May), while hot, can be invigorating in the cool mountain retreats—known as “hill stations”—and pleasant by the seashore. All major Western type hotels are fully or partly air-conditioned.

Excellent skiing can be had at the hill stations of the Himalayan chain but don't expect facilities as in Switzerland or at Squaw Valley. Nowhere is a fine Spring-Summer day lovelier than in Kashmir, the Kulu Valley or Darjeeling with the meadows full of exotic wild flowers and their unparalleled backdrop, the Himalayas. In these regions the best time for travel is from April through October.

Seasonal Events. Among the special attractions that might influence you in selecting the date for a vacation in India is first the January 26 Republic Day Parade in New Delhi, the most impressive and colorful pageant that you are ever like to see. Reserve a seat through your travel agent or by contacting the Govt. Tourist Office, 88 Janpath, New Delhi, well ahead of this date. Groups of folk-dancers who have come from all parts of India perform at the stadium and other places for about a week following Republic Day. Most artistic events are held during the winter season and some of the leading hotels stage classical and folk-dance evenings once or twice a week. *Note:* Republic Day is not to be confused with Independence Day.

Grass hockey — at which the Indians are past masters — tennis, golf and — if you are a Britisher — first class cricket can be watched during the winter months in the larger centers. Bombay, Delhi, Calcutta and all the other big cities offer horseracing and its colorful sideshow: the graceful Indian ladies wearing their newest sarees.

India, one of the world's great spiritual sanctuaries, holds religious festivals all the year round and some of them probably coincide with the date of your visit (dates vary from year to year):

Onam is the major festival of tropical Kerala and is held in *August/September* against a setting of lush vegetation. Its main attraction, the Val-lomkali musical boat race, is best seen at Aranmula or Kottayam. *Diwali*, in *October/November*, is the Festival of Lights all over India, commemorating Rama's return from exile.

Dasehra (or *Dussehra*) (*Oct./Nov.*) in the Kulu Valley (Himachal Pradesh) and during *September/October* in Mysore city (the most remarkable *Dasehra* in all India). In Rajasthan the Maharajas of Jaipur, Kotah and Bundi preside over the *Dasehra* held in great pomp in these 3 cities. In Hyderabad the dances of the colorfully dressed Banjara women are a unique film subject. The *Pushkar Fair* near Ajmer, Rajasthan is held in *November* when pilgrims watch camel riders showing their speed and feats or maneuverability: folk dance performances.

At Tiruchirapalli in Madras State you stand a good chance of witnessing in *November/December* a ceremony called *Vaikunth*, where pilgrims pass through a celestial gateway during 20 days to obtain the boon of paradise.

Thousands foregather in Delhi to hear the best Urdu poets from India and Pakistan reciting their works during the *Urs Hazat* in *December*. You need not understand Urdu (a variety of Hind): the crowd's enthusiasm for this long forgotten art in the West speaks for itself.

You will get invited by the more affluent citizens of Madurai, Tanjore and Tiruchirapalli to a feast prepared with the ingredients of the new harvest, on the third day of the *Pongal* (*January*).

The car festival at Brindavan near Mathura in *March/April* is a unique procession and is repeated on 10 consecutive days.

And to wind up: there is one festive day in *March* when you had better stay at your hotel wherever you are in India unless you don't mind throwing away some of your clothes: it's *Holi* when you risk being attacked repeatedly by gangs of good-natured youths who will throw bucketfuls of colored water

FACTS AT YOUR FINGERTIPS

at you (spraying with bicycle pumps is also a favorite method). You can do the same to them of course. Great fun if you like this sort of amusement. The symbolic meaning of the exercise is the tarnishing of the old and its cleaning and renewal for the New Year.



SPECIAL INTEREST TRAVEL.

Since all Asia is of growing importance in today's world, India should be an area of

special interest travel for everyone. The object of such tours—still undeveloped—should be to afford the tourist a chance to meet and learn about the peoples of India more thoroughly than could be done through normal sightseeing programs. It would be best to express your desires to your travel agent, who can correspond with his Indian contacts to see that on your leisure days in between sightseeing, a suitable program can be arranged. You may wish to visit a special industry, a hospital, social institution, or an ordinary home. Your stay in India will be limited and it is best to arrange some special interest visits well in advance so no precious time will be lost.

Another important source of possible introduction in getting to know the facts about India are the international and fraternal organizations which have agencies or chapters abroad (Red Cross, Christian missions, YMCA, Rotary International, Lions International, etc.) These societies, because of their heavy normal duties, cannot be expected to provide more than the addresses of their counterparts in India. You can then arrange to visit them on your own initiative. If you are going on an organized tour, select one which affords you some leisure days in each area where arrangements can be made in advance to include these special interest visits. Your agent can always arrange inclusion of these extra features, time permitting.

Meeting the People at Home. Although there are enough museums, scenery, historic and artistic monuments in India to keep the average tourist panting, many travelers want to penetrate beneath the surface and know what Indian people are really like in their own homes. A number of organized meet-the-people projects exist to satisfy this natural and laudable curiosity. Contact the Gov. of India Tourist Offices in Delhi, Bombay, Calcutta and Madras.

TRAVEL TO INDIA



BY AIR. Calcutta is only a matter of 22 hours flight time from San Francisco and Bombay is only 14 hours away from

London. Today's jet age has so shrunk the vast distance that no point in the world is more than a day away from India. Ac-

FACTS AT YOUR FINGERTIPS

According to the timetable, the New York-Bombay flight takes 29 hours but the return a mere 13 hours. It is therefore safe to say that you won't be in the air for more than 20 hours each way. Today the entire Asian area is being serviced by sleek, modern international jetliners, offering excellent service and exceptional cuisine. Cruising at altitudes high enough to ride over the weather, the jet planes have taken all the fatigue out of travel.

Economy or first-class service is available on all major carriers and should you decide sampling a variety of services, you can utilize a number of air carriers for different portions of your trip. The following major airlines fly to India:

Air India, Air France, Alitalia, British Overseas Airways Corp., Japan Air Lines, K.L.M. Royal Dutch Airlines, Lufthansa German Airlines, Pan American World Airways, Qantas Empire Airways, Scandinavian Airline System, Swissair, Trans World Airlines.

The following airlines also operate to India: *Air Ceylon, Aeroflot, Afghan Airlines, Cathay Pacific Airways, Czechoslovak Airlines, East African Airways, Iranian Airways, Iraqi Airways, Middle East Airlines, Royal Nepal Airlines, Thai Airways, United Arab Airlines and Union of Burma Airways.*

Air India has also made arrangements with *Lloyd Triestino* Italian shipping line for those who wish to fly to India in one direction and return by ship or vice-versa. They cover Rome-Bombay (or return) in one hop.

Current sample rates for air fares in round figures between major points in the U.S.A., Europe, Australia, etc. are given in the table below: (Check with your travel agent, as fares are expected to change by 1971):

Round Trip Fares:	First Class	Economy Class
Round the World via the Orient	\$ 2029	\$ 1284
San Francisco to Calcutta	\$ 2380	\$ 1528
New York-Bombay	\$ 1954	\$ 1187
Houston Calcutta	\$ 2255	\$ 1420
London-Delhi	£ 502	£ 320
	(\$ 1204)	(\$ 767)
Rome-Bombay	Lt. 647,600	Lt. 413,300
Zurich-Calcutta	SFr. 5618	SFr. 3664
Stockholm-Calcutta	SKr. 7108	SKr. 4758
Montreal-Delhi	\$ 2064	\$ 1256
Sydney		
Melbourne } -Bombay	A\$ 1085	A\$ 795
Tokyo-Delhi	\$ 952	\$ 676
Nairobi-Delhi	E.A.Sh. 5442	E.A.Sh. 3682

(Enquire about special excursion fares with the airlines.)

STOPOVER PRIVILEGES

If you are traveling to India, why not consider stopovers in Moscow and Eastern Europe without extra charge? The \$1,187.20 roundtrip economy jet fare from New York actually entitles you to visit the Soviet Union, although that country is far off the traditional Mediterranean and Middle East route into India. And the U.S.S.R. isn't the only place where you can stopover. On a basic New York-Delhi round trip ticket, there are *at least* 48 different cities where you could stopover, if you had the time, money and stamina!

Key to the stopover possibility in Moscow is an airline regulation which allows you a certain mileage between your originating point, in this case New York, and your destination, Delhi. The mileage you purchase for \$1,187.20 is 9,579 miles in each direction and it need not be used for the most direct routing.

Let's examine some typical routings from the U.S. gateway to the Indian capital. The same principle works between other U.S. cities and Indian airports.

Leaving New York you may fly first to Glasgow. After a stopover in Scotland you can cross the North Sea to Bergen and then continue via Oslo to Stockholm, Sweden.

Thus, a goodly slice of Scandinavia may be visited en route to India. Winging farther east, your next stop is Moscow, the turning point on your itinerary. Here you may board an *Air India* or *Aeroflot* Soviet airliner for New Delhi.

On the homeward trip from India you can fly by the conventional Middle East routing to Athens. Stopovers can be made in Karachi, Teheran, Baghdad, Damascus and Beirut or you may fly via the Persian Gulf and Cairo. If you travel via Beirut, optional stopovers also can be made at Nicosia, Cyprus, and the island of Rhodes or at Nicosia, Ankara and Istanbul.

On the trip from Athens to New York, a wide choice of stopovers may be made in Eastern Europe without paying a penny more. A typical routing is via Belgrade, Yugoslavia, Budapest and Warsaw into Copenhagen where you can board a return trip to New York. Vienna, Prague and Berlin (via East Berlin Airport) may be substituted as stopovers in place of Warsaw.

If you prefer, Eastern Europe may be skirted and you can fly from Athens to London via Rome, Nice, Geneva and Paris.

FACTS AT YOUR FINGERTIPS

The New York trip can be made from the British capital.

The routings discussed here are only a sampling of the hundreds of possible available stopovers between New York and Delhi. Even the Atlantic resort island of Bermuda may be included without extra fare on your ticket to India.

Leaving New York you can fly to Bermuda and after a stopover board a flight to Lisbon or Madrid via London (slightly higher overall price, \$1248). Then you continue direct to Athens and the Middle East or schedule additional stopovers along the Mediterranean at Barcelona and Nice.

Another popular routing will take you first to Shannon and then into Dublin. After visiting Ireland you can continue to London and then across to Amsterdam. This particular itinerary makes available to you a wide choice of German cities. Stopovers can be made at Dusseldorf or Cologne, Frankfurt, Stuttgart and Munich before arrival in Vienna. From the Austrian capital you continue to Athens either direct or via Budapest and Belgrade. Check with your travel agent for details of lower excursion fares available at certain times.

How about travel from the U.S. West Coast to India via the Pacific? You are entitled to more mileage than you may think for a roundtrip economy jet fare of \$1,201.70. This gives you a wide choice of stopover privileges between the Californian and Indian cities. Let's examine a few possibilities.

Leaving Los Angeles you may fly via Honolulu to Tokyo. Continuing south after a stopover in Japan, you can visit Taipei, Taiwan.

Then comes the short ocean flight into Hong Kong. Although it is possible to fly nonstop from the British Crown Colony to Bangkok, you may add a number of stopovers between the two points. A routing is possible between Hong Kong and Prince Norodom's former capital city, Phnom Penh, Cambodia. This is the jumping off point for Angkor Wat, the jungle tourist attraction reached through the tiny airport of Siem Reap.

Visitors make their headquarters at Siem Reap, then fly to Bangkok after touring Angkor Wat.

Between Bangkok and Calcutta, you are entitled to a stopover at Rangoon, Burma.

The trip to Calcutta from Rangoon is only 639 miles and jets link both cities. Between Calcutta and Delhi, however, you have a choice of routes. A jet will whisk you nonstop but, by smaller aircraft, your ticket allows you to stop at Patna and

FACTS AT YOUR FINGERTIPS

Benares, two tourist gateways.

An alternate routing will take you, if you wish to visit Nepal, from Calcutta to Kathmandu and then into Delhi.

Manila also may be added to your Los Angeles/New Delhi itinerary but only just. A few days in the Philippines can be a welcome respite from the stress and strain of other countries. You can visit Manila between Hong Kong and Saigon.

What about stopovers available to readers in Britain who wish to visit India? Your economy roundtrip of £319 14s entitles you to 5,907 miles of travel in each direction.

This is sufficient to take you first to Copenhagen and then via Moscow into Delhi. You can also fly the more conventional Middle East route via Beirut or Cairo to India.

North Africa also may be included in such an itinerary without extra charge. You may fly from London to Tripoli, Libya, via Rome and Malta.

After a stopover at Tripoli you can wing east via Benghazi into Cairo. Between Benghazi and Cairo you can overfly El Alamein, scene of bitter World War II fighting.

You can expand your London/Delhi roundtrip into a circle trip at no extra charge by going via Scandinavia and Moscow in one direction and returning via the Middle East and Southern Europe.

Australians visiting India are entitled to 7,838 miles of travel in each direction for their A\$755.50 economy roundtrip fare, Sydney/New Delhi. Check also inclusive tour special fares.

You can fly from Sydney via Brisbane and Darwin, or by way of Melbourne, Adelaide and Perth to Djakarta. After visiting the Indonesian city you can stopover in Singapore. Between Singapore and Bangkok a choice of routings is available. You may travel via Kuala Lumpur or by way of Saigon and Phnom Penh to the Thai capital.

Additional visits may be made to Rangoon and Calcutta before reaching Delhi.

Manila may be included in a Sydney/Delhi ticket without extra fare. The routing takes you from Sydney via Darwin or direct to Manila. Then you continue nonstop to Bangkok and pick up the original itinerary to Delhi.

Circle trips can be constructed using one routing going to Delhi and another returning. Thus you can stopover in Djakarta and Singapore on the way to Delhi and at Manila on the way home.



BY SHIP. Although today more tourists travel by air than by water, the various shipping lines set new records each year for the number of passengers they carry. One reaction to the quickened pace of the Jet Age is to slow down and enjoy the wonderful leisure of an ocean voyage to India. New ships enter service each year and the standard of accommodation grows steadily more comfortable. Crossing time takes from 14 to 40 days depending on the route and the speed of your particular vessel. This leisurely tempo affords a change of scene and a way of living that, for many travelers, is equally as appealing as the land part of their trip.

Some of the larger ships carry three classes. First class is inclined to be dressy. Cargoliners, generally carrying about 12 passengers, offer the most leisurely, informal—and also slowest—mode of transportation. Cruise and passenger ships provide a variety of entertainment programs en route in contrast to the passenger-cum-cargo-ships.

FARES. When you travel by sea, your transportation cost is an elastic if not actually elusive quantity. In addition to tipping, which adds from \$15 to \$30 to your expenses, depending upon class, you are almost certain to spend about double the amount on incidentals during your 14 to 40 days on the ocean. Moreover, the minimum fares are just that, minimum, and in tourist class you're again almost certain to pay more, either because the cheaper accommodations have been sold out or because you want an outside cabin, or whatever.

From Britain and the rest of Europe the classical passenger route is the Suez Canal-Aden-Bombay, with occasional calls at Karachi. The Suez Canal still being blocked at date of printing, this route is unusable, and in fact, many shipping lines have cancelled their India calls altogether until the canal is open. The following customary routes, however, will give you an idea of what to expect after the canal is open.

P. & O. Orient Lines has a passenger fleet of a dozen fine ships and the same number of cargoliners. London or Southampton to Bombay: 14 to 17 days if Suez Canal is open; otherwise, 30 days around Africa. Fares: £246 up (\$590 up) one-way first class (dependent on ship); no tourist class.

Lloyd Triestino sails from Genoa or Trieste first class £213 to £750 (\$511 to \$1800) one-way; tourist around £175 (\$420) one-way; add to this your rail fare to Italy. Marseille is the home-port of *Messageries Maritimes* and fares are almost the same as from Genoa but ships are faster. Add rail or air ticket.

Cargo-cum-passenger services offer a wide choice, fares oscillating between £110 to £175 (\$264 to \$420). You may apply to these offices for schedules, accommodations and rates:

SCINDIA STEAMSHIPS LTD.
Kempson House, Camomile St.
London, E.C.3.

HOLLAND-BENGAL-BURMA-LINE
Ph. Van Ommeren Ltd.

118 Park Lane,
London W.1

ELLERMAN CITY & HALL LINES
29-34 Cockspur Street
London S.W.1.

FACTS AT YOUR FINGERTIPS

Probably less economical but much more interesting (possible stopovers) is the rail-cum-steamer solution: leave London (Victoria) by the Direct-Orient and Marmara Express for Istanbul (Turkey), from there continue by Taurus Express (twice weekly) to Baghdad (Iraq). The Taurus departs the Asian side of the Bosphorus 20 minutes after the scheduled arrival of the Marmara on the European side, so we recommend relaxing and spending a day in Istanbul...otherwise, you'll never make the connection! Embark at nearby Basrah by *British India Steamer* thrice-monthly service. If you are in a hurry you can cover the overland trip in 9 days; the sea-journey lasts another 9 days. For further information contact *B.I. Steam Navigation*, P&O Bldg., Leadenhall St., 1 London E.C.3.

From U.S. West Coast: *American President Lines* vessels call at a number of Indian ports on their westbound voyage around the world. Rates on their airconditioned cargo liners are about \$1300 one-way from San Francisco or Los Angeles to Cochin or Bombay. 50 days to reach India (with sightseeing stops in Japan, Formosa, Hong Kong, Singapore, Ceylon).

Nedlloyd & Hoegh Lines have a monthly cargoliner service from San Francisco to Bombay 6½ weeks). Fares between \$640 to \$780 app., one way.

American Mail Line has monthly express sailings from Seattle to Calcutta and Madras with stops en route at various Far East ports. Duration of journey 3 or 4 weeks, fare \$920 up.

From East Coast ports: *Cunard* and *Canadian Pacific Lines* connect with P & O ships sailing from England; *United States Lines* does the same while *American Export Isbrandtsen Lines* takes you all the way. *Greek Line* brings you for transshipment to Italy. *Italian Line* transfers you to the fully airconditioned *MSS. Asia* and *Victoria* of *Lloyd Triestino's* Pakistan-India Service, either at Naples or Genoa. *Holland-America Line* brings you, of course, to Rotterdam and *French Line* to England or France. Approximate oneway fares to Europe: first class \$390 upward, tourist \$220 upward.

You may apply to these offices for sailing schedules and rates:

HOEGH LINE

c/o T.T.C.

351 California St.

San Francisco, Calif.

AMERICAN EXPORT

ISBRANDSTEN Co.

26 Broadway

New York, N.Y.

AMERICAN PRESIDENT LINES

601 California St.

San Francisco, Calif.

AMERICAN MAIL LINE

1010 Washington Bldg.,

Seattle, Wash.

ISTHMIAN LINES

90 Broad St.

New York, N.Y.

SCINDIA STEAM CO.

U.S. Navigation Co.,

17 Battery Place

New York, N.Y.

Their approximate one-way fare is \$550 upward, N.Y.-Bombay.

Nedlloyd Line at Pier 40, North River, N.Y., looks after a Dutch mixed-cargo express service calling at Houston-New Orleans-Philadelphia and New York to take travelers via the Cape or, if open, the Suez Canal to Calcutta. Fares \$655 to \$802.

From Australia there is a wide choice of excellent ships operating from Sydney-Melbourne and calling at Adelaide and Fremantle or Brisbane-Singapore-Colombo. Average sailing period about 12-13 days, much longer for cargos. Most lines have cancelled Indian stopovers while the Suez



Canal is blocked, so consult local shiplines. The following companies are competing on the Australia-India run: *P & O Oriental*; *Flotta Lauro*; *Lloyd Triestino*; *Royal Interocean*; *British-India*.

From Africa: two companies, *The British-India Steam Navigation* and the *Shipping Corporation of India* have services to and from African ports. The Durban-Bombay run (B.I.) with calls at Dar-es-Salaam, Mombasa, the Seychelles, Karachi and other intermediary ports takes about 25 days while the SCI Mombasa-Bombay trip can be covered in 12 days. Second class single Durban-Bombay, about £124; first class single £154. Mombasa-Bombay bunk class £27, saloon class £47 single.



OVERLAND.

The *Indiaman* tourist coach route was pioneered in 1957 by Garrow-Fisher Tours. Because the Suez is closed, travel through the Arab countries is suspended. The *Indiaman* route now takes the travelers through Turkey and Iran, passing close by Mount Ararat, where Noah's Ark came to rest. The "Indiaman Coach Tour" offers an interesting alternative to the sea voyage to India and lasts 87 days. The fare (transport only) between London-Bombay is £160 or \$390. The cost of living over the whole tour is about £1 per day. The tour is run in September, and returns in March. Besides the "Grand Indiaman Coach Tour", Garrow-Fisher have launched a series of new tours. Slightly higher in price than the *Indiaman Coach Tour*, there are "Campmobile Tours", which can be ideal for a family group or friends who wish to travel adventurously. Self-driven vehicles (mostly the Volkswagen Campmobiles) may be hired in Britain and left in India or vice-versa. Each passenger's share for the journey is £180 (\$432). The running cost of the vehicle, London-Calcutta, is shared by the passengers (normally 6 persons). This tour leaves London in September. The "Chota Indiaman Campmobile Tour" takes a shorter 70-day route to Delhi.

Penn Overland Tours of 122 Knightsbridge, London S.W. 1, offer a fascinating overland coach journey to India for £149. Their airconditioned coach follows "the Marco Polo Route" through Turkey, Iran, Afghanistan and West Pakistan to Lahore, Delhi, Agra, Khajuraho, Benares, Kathmandu (Nepal) to Calcutta, taking 65 days to cover the distance from London. 5 departures yearly.

Australians may connect with this service in Calcutta by air. *Kings Tours*, 140 King St., Sydney (with branches in Melbourne, Adelaide, Brisbane and Perth).

American agents for Penn: *TMC-Funtours* in Los Angeles, Chicago, New York, Cleveland and Philadelphia.

$$\begin{array}{r} 6306 \\ 524 \\ \hline 2400 \\ \hline 6,230 \end{array}$$

WHAT WILL IT COST?

This is about the hardest travel question to answer in advance. Budgeting is much simplified if you take a prepackaged trip. Apart from air and rail travel

FACTS AT YOUR FINGERTIPS

and taxis, India is not inexpensive. If you are accustomed to good accommodations in Western-style hotels, air-conditioning, normal hotel services, and Western food, you must be prepared to pay more for these items since this an imported manner of living as far as the Indians are concerned. There are many adequate Western and Indian-style hotels which will provide accommodations at very reasonable rates.

You can estimate expenses for two persons as being roughly twenty-five dollars (£10) per day for first-class hotel accommodations, three substantial meals, and city sightseeing. For moderately-priced accommodations, three meals and sightseeing, a couple can count on spending in the neighborhood of 15 dollars or £6 per day. The list below will serve as a general guide, to some comparative costs:

Taxi-service. Standard compact cab charges vary, but 40 cents (3s) can take you the distance of 10 city blocks or farther. Taxis can be hired for long excursions at Government controlled rates. Avoid "scalping" from rickshaw drivers and agree on a figure beforehand (after some bargaining which is part of the game).

Cinema. First-run shows (imported movies) will cost approximately \$1 (8s); seats should be reserved most of the time. The price drops considerably in provincial theaters but so does the comfort.

Drinks. Indian beer which is weak costs about 70 cents (6 shillings) per bottle at hotels; the price of imported beer is approximately \$1.60 (13/4). Whisky and gin are also expensive; imported brands cost around \$14 (£6) and \$10 (£4) per bottle but Indian gin and rum are up to imported standards while Indian whisky is drinkable. Prices vary from state to state. Western i.e. English style coffee costs roughly 15 cents per portion (1s); Italian espresso coffee—when obtainable—is much better and costs about the same. Indian coffee has a caramel tang (most Westerners like it), is inexpensive but unobtainable at plush establishments. Tea, of course, is excellent and inexpensive.

Cigarettes. When obtainable American cigarettes cost 50 cents a pack. British cigarettes (most of them manufactured in India—no difference) cost between 70 and 90 cents (5/10 to 7/6) a tin of 50. Indian cigarettes (Shalimar, etc.) are excellent and cost near to nothing. British "Capstan" tobacco costs about \$1.30 a tin (11s).

Magazines. *Time* and *Newsweek* (Asian editions) and *Life International* cost the same as in the U.S.; other magazines are rare, dear and late.



WHAT TO TAKE? Travel light.

Whether you go by air or not, keeping under the airline free limit of 66 pounds of luggage per person makes sense. Better still, keep under the 44-pound tourist class limit. It simplifies going through customs, makes registering and checking baggage unnecessary. It's a good idea to pack the bulk of your things in one large bag and put everything you need for overnight, or for two or three nights, in another, to obviate packing and repacking.

Don't carry coals to Newcastle. Whether you need a new tropical suit or not, this is your opportunity to have one at about two-fifths of what you would pay in the United States.

If you wear glasses, take along a spare pair or the prescription, preferably the former. There is no difficulty about getting medicines, but if you have to take some particular preparation regularly, especially if it is made up only on prescription, better bring a supply.

Travelers cheques are the best way to safeguard travel funds. They are sold by various banks and companies in terms of American and Canadian dollars and pounds sterling. Most universally accepted are those of *American Express*; those issued by *First National City Bank of New York* and *Bank of America* are also widely used. Best known and easily exchanged British travelers cheques are those issued by *Thos. Cook & Son* and the big British banks.

Clothing. In Northern India, where evening and night temperatures drop steeply in winter, woolen clothing is necessary from the middle of November to the middle of February. Winter in other parts of the country is mild and tropical clothing is sufficient; at hill resorts heavy woollens are essential. During the summer months, only light tropical clothing is comfortable. Visitors to the hill stations will require light woollens. During the monsoon season you will need in the mountains light flannels with raincoat, umbrella and galoshes. Rest of India: summer clothing and raincoat.

Average temperatures. Winter (Oct.-March) 50° to 75° F.; Summer (April-May) 75° to 105° F.; Monsoon (June-Sept.) 78° to 95° F.

Do not bring any exotic fabrics with you as there might be some difficulty in having them specially laundered. Good, plain cotton dresswear is excellent for any place in India. The new synthetic materials are highly recommended provided they are the wash and wear variety. Imported toilet articles and cosmetics are expensive so bring with you enough of your favorite brands.



TRAVEL DOCUMENTS.

It is best to give obtaining a passport priority in your plans. *U.S. residents* must apply in person to the U.S. Passport Agency in New York, Chicago, Boston, Miami, New Orleans, San Francisco, Washington D.C., or the local courthouse. Take with you a proof of citizenship, birth certificate, two recent photos, 2 1/2×2 1/2 inches full face, and \$10.

If a non-citizen, you need a Treasury Sailing Permit, Form 1040D, certifying that Federal taxes have been paid; your travel agent, stamship company or airline can tell you where to get it. To return to the United States, you need a re-entry permit only if you intend to remain outside the U.S.A. more than one year. Apply for it at least six weeks before departure in person at the nearest office of the Immigration and Naturalization Service, or by mail to the Immigration and Naturalization Service, Washington, D.C.

FACTS AT YOUR FINGERTIPS

British subjects must apply for passports on special forms obtainable from the passport offices at Clive House, Petty France, Westminster, London, S.W.1.; India Buildings, Water St., Liverpool 2; or 14 Princes Square, Glasgow, C.1. The application must be countersigned by a solicitor, barrister, doctor, clergyman or justice of the peace. You will need two photos. The fee is £1 10s.

VISAS

Citizens of the U.S.A. require a visa for India. This may be obtained by applying to:

Embassy of India
Consular Division
2107 Massachusetts Ave., N.W.
WASHINGTON 8, D.C.

Consulate General of India
Visa Section
3 East 64th Street
NEW YORK 21, N.Y.

Consulate General of India
417 Montgomery Street
SAN FRANCISCO 4, Calif.

or to any of the 12 British consulates in the United States in cities other than those listed above.

Applications for visas should be made on prescribed visa application forms, and should be accompanied by a valid passport, three passport-size photographs and \$2.10 if secured in person plus .85 for one and .10 extra for each additional passport if obtained by mail (check or money order). Tourist visas are usually issued on the same day an application is made.

Facilities granted to holders of 3 months' Tourist Visas: (1) No registration for 1st 30 days; (2) Tourist Introduction Cards and Liquor Permits; (3) Reservation of accommodation in Government-owned Rest Houses/Inspection Bungalows.

All tourist visas are triple-entry and are valid for three-months stay in India. The triple-entry visa simplifies the procedure of visiting neighboring countries like Nepal. Visas can be extended up to maximum of 6 months.

Short-term entry visas issued to others than tourists are valid for three months only. They can be extended on application.

Transit visas are valid for 15 days' stay and are issued to transit passengers only.

If in transit (and not holding a tourist visa) you decide to break journey in India, you can obtain from the police a Landing Permit for 21 days if you are an air passenger or for the duration of your ship's stay in port.

Persons who intend to stay in India for a prolonged period will have to apply for an Entry Visa at least two months in advance of proposed departure.

Citizens of Commonwealth countries (except Ceylon, Pakistan) and the Republic of Ireland are exempt from the visa requirement provided their passports are valid for travel to India. Also, nationals of Denmark, West Germany, Finland, Norway and Sweden are exempt from visas for visits up to 90 days. All other nationals require a visa.

Tourist visa holders often qualify for special concessions on railroad and on Indian Airlines home flights: enquire at nearest Govt. of India Tourist Office or with your travel agent.



TOURIST INTRODUCTION CARDS.

We suggest you obtain from the visa issuing authority—in the case of Commonwealth citizens the nearest Govt. of India Tourist Office—a Tourist Introduction Card. It enables you to receive assistance in many ways: customs clearance; liquor permit; tourist coupons for the purchase of liquor at controlled prices from special shops; purchase of films if in short supply; railroad concession certificate for airconditioned travel at reduced rates; finally it serves as an introduction to social and sports clubs. If desired, an *All India Liquor Permit* can be obtained along with the visa and Tourist Introduction Card.



HEALTH REGULATIONS.

Only persons arriving from yellow fever infected areas in Africa or Latin America are required to produce a valid vaccination certificate. Otherwise no restrictions but you are advised in your own interest to get inoculated and vaccinated against cholera and smallpox. You may be leaving for countries that require incoming passengers from India to produce a certificate.



CUSTOMS.

Thanks to the efforts of the Govt. Tourist Department this vexatious problem has been eased for tourists from abroad. Its officers are on round-the-clock duty at international airport and meet every incoming plane, to assist visitors in getting through the customs smoothly. For Indian customs the term "tourist" means a person not normally resident in India who enters the country for a stay of not more than 6 months, "for legitimate non-immigrant purposes such as touring, recreation, sport, health, business, etc.". You will be entitled therefore to concessions under the Tourist Baggage Rules. To begin with, show the customs officer your Tourist Introduction Card. Passengers make oral declarations only unless they have unaccompanied baggage to follow. To facilitate the clearance of unaccompanied baggage, visitors are advised to obtain from the Customs Officer a certified list (Landing Certificate) of the articles cleared as accompanied baggage.

As a "tourist", you are entitled to the following baggage allowance free of duty, provided these personal effects are re-exported on your departure.

1. Wearing apparel and other articles new or used, which a tourist may

FACTS AT YOUR FINGERTIPS

reasonably require for his personal use. 2. Personal jewelry. 3. One still and one ciné cameras (8 mm. and 16 mm. for ciné cameras only; any size for still; 8 reels of film; 25 rolls or 48 plates). 4. One pair of binoculars. 5. One portable musical instrument. 6. One portable gramophone with ten records. 7. One portable sound-recording apparatus. 8. One transistor radio set. 9. One portable typewriter. 10. One tent and other camping equipment. 11. Two watches. 12. One fishing outfit; three sporting firearms with 100 cartridges, one non-powered bicycle. One canoe or kayak less than 5½ meters long, one pair of skis, two tennis rackets. 13. Travel souvenirs of a total value not exceeding Rs. 500 provided they are re-exported by the tourist on his departure from India. Articles in excess can be brought in if entered on the *Re-export Form*. 14. Consumable articles: 200 cigarettes, or 50 cigars, or 250 grams of tobacco; one regular-size bottle of wine and ¼ liter of liquor or one quart of liquor, or, alternatively, one full bottle of whisky or brandy; ¼ liter of toilet water; small quantity of perfume and a reasonable quantity of medicines.

Husband and wife traveling together are entitled to these concessions separately but not their dependent children traveling with them. There is a list of further articles which can be brought in without an Import Licence. Enquire at the nearest Govt. of India Tourist Office.

Tourist Baggage Re-export Form: Every tourist must give a personal guarantee of re-export on the Tourist Baggage Re-export Form for high value articles such as taperecorders, watches (if carrying more than one), transistor radios, typewriters, binoculars, firearms, etc. If the tourist has only one watch, one still camera and a small amount of jewelry, he does not have to fill in the form.

Note re: firearms: Possession licence for firearms can be obtained from Indian missions overseas or on arrival at port of entry. All firearms must be produced before the Customs for entry of all details in Re-export Form. Prohibited weapons: (1) .303 rifles or any other bore containing some parts capable of being used in rifles of .303 bore or .410 muskets (2) Pistols or revolvers (3) All appliances for silencing of firearms.

On departure from India the following articles can be exported without any formality: Souvenirs, silks, woollens, artware, precious stones and jewelry, other than articles made wholly or mainly of gold, up to value of Rs. 10,000, if they have been bought in India to be taken to another country or territory except Pakistan and Persian Gulf Ports. (A permit from the Reserve Bank of India is required if the limit is exceeded, and also for export of jewelry made wholly or mainly of gold). Arms and ammunition for personal use, provided the visitor is holder of a valid Possession Licence; legitimate shikar hunting trophies.

Export of Antiquities: Before making purchases of such articles, visitors are advised to consult the office of the Director-General of Archaeology, New Delhi, to avoid detention of articles by Customs. Generally, articles more than 100 years old cannot be exported without obtaining a permit from the Director-General of Archaeological Survey, Janpath, New Delhi.



CURRENCY. Every person arriving in India must furnish a Currency Declaration if he has any foreign currency. This

will enable him not only to exchange currency brought in, but also to take the residual currency out of India on departure. Visitors are not allowed to bring in, or take out, any Indian cur-

FACTS AT YOUR FINGERTIPS

rency whatsoever, as of late 1968. Travelers checks must also be entered in the Currency Declaration form. The value of the Indian Rupee is Rs. 7.50 to the U.S. \$ and 18 to the £ sterling.

The official rate of the Indian Rupee is about 13 U.S. cents and 13d in British money. All banks and most of the large Western-style hotels are authorized to exchange travelers checks, U.S. dollars, and pounds sterling. If you want quick service change your money directly in your hotel.

The following table gives the approximate value of India currency in terms of American, British, Australian and Swiss currencies:

Rupee	Dollar	Pound	A. Dollar	Swiss Fr.
100	13.00	5/7/6	11.61	56.29
1	0.13	1/1	0.116	0.563

TRAVEL IN INDIA



BY AIR. India's internal air services are operated by India Airlines Corporation (I.A.C.), the largest domestic airline in the world, with nearly 24,000 unduplicated route miles on their network and 78 two-way services a day. The I.A.C. connects 69 cities including many centers of tourism and has an unparalleled safety record. It owns some 80 aircraft, including Viscounts, Skymasters, Fokker Friendship jet-props and Boeing 737 and Caravelle jets, all operated on a tourist class basis.

I.A.C. also operates international routes such as: India-Ceylon (Bombay-Colombo and Madras-Colombo), India-Afghanistan (Delhi-Kabul and Amritsar-Kabul), India-Burma (Calcutta-Rangoon) and India-Nepal (Kathmandu). Definite return bookings can be arranged at all stations provided adequate advance notice is given. Fares are generally well below the level of international fares. This makes it relatively cheap to travel in India by air (about 5¢ a mile). Below a few fares in rupees (subject to change):

<i>Jet Services</i>		
		<i>One Way</i>
Delhi	Bombay	287
	Madras	410
	Calcutta	328
	Srinagar	185
	Bombay First Class	455
<i>Viscount Services</i>		
Delhi	Agra	50
	Banares	180
	Bombay	246*
	Calcutta	279*
	Jaipur	65
	Madras	348*
	Nagpur	188*

* Night flights, takes twice as much time as jet service.

FACTS AT YOUR FINGERTIPS

Friendship Services

Delhi	Udaipur	140
	Patna	213
	Ahmedabad	194
Bombay	Aurangabad	78
	Cochin	267
	Tiruchirapalli	81
Madras	Madurai	108
	Trivandrum	158

An Infant under two years of age and not occupying a separate seat carried at 10% of the normal adult fare. Only one infant per adult passenger will be carried at this rate. Children who have reached their second but not their twelfth birthday are charged 50% of the normal adult fare.

Student fares: A 25% concession of one-way or round trip fare for students travelling between the place of study and home town on production of a certificate from the head of the educational institution. The student concession is 25% on international and domestic-cum-international sectors. Age limits: 12 to 26.

Stopovers are allowed on most internal routes.

Round trip rebates are granted on all international and domestic services: rebate for both is approximately 10% of the two-way fare. Besides, there are 7-day and 30-day return concessional fares on certain runs.

A "circle-trip" is a journey beginning and ending at the same point and consisting of an unbroken chain of air trips on which a 5% rebate is allowed. For groups, aircraft can be chartered, rates depending on the distance covered. Enquiries: Traffic Manager, Indian Airlines Corp., Thapar House, Janpath, New Delhi-1. All fares information subject to change.



BY TRAIN. The Indian railroad system is the largest in Asia and the fourth largest in the world, with a total of over

35,000 miles of broad, meter and narrow gauge tracks. Indian State Railways are divided into 8 zones. Daily, more than 5,000,000 people—over one percent of India's population—board the trains that are slow by Western standards but useful for overnight journeys as well as inexpensive (about 4¢ a mile in airconditioned class and 2¢ in 1st class).

The Indian Railways have four classes of passenger travel, airconditioned, first, second and third. Airconditioned coaches, among the most comfortable of their kind in the world, are becoming increasingly popular, particularly with visitors unused to the country's tropical heat and variations of climate. Bedding sets are supplied free in airconditioned accommodation and, in first class accommodation on certain routes, on payment of an extra charge of three rupees per journey. On single tickets break of journey for distances exceeding 320 kilometers (200 miles) is allowed at any station en route. The first break of journey cannot be made until an initial distance of 240 kilometers has been covered.

For large parties, tourist cars are made available on many sections of the system and are provided with cooking facilities and attendants' compartments. The cars are provided with crockery, table and bed linen, cutlery, refrigerators and other amenities. First class (non-airconditioned) and third class tourist cars (provided with cooking and bathing facilities) are made available

to groups on many sections of the system. Broad gauge first class (non-air-conditioned and airconditioned) tourist cars provide accommodation generally for 8 persons in three or four separate sleeping compartments in addition to sitting-cum-dining compartments and an attendants' compartment, and broad gauge third class tourist cars provide accommodation for 36 persons in these separate compartments. Meter gauge non-airconditioned first class and third class tourist cars are not of a standard type and do not provide accommodation on a uniform basis. First class tourist cars are generally provided with crockery, cutlery, kitchen utensils, bedding, linen, table, chairs, refrigerators and other amenities. The compartments in tourist cars have inter-communications by a corridor. Students, teachers of primary and secondary schools, teams of athletes traveling to recognized tournaments and theatrical parties are granted certain concessions.

Foreign students who travel in a group of 15 or more and can produce a certificate from the head of their school/college indicating that the travel is for educational purpose, can travel first class on payment of second class Mail fares and second class on payment of third class Mail fares and third class on payment of half third class Mail fares and/or first class return journey tickets on payment of single first class fare, and so on.

Circular tour tickets for standard itineraries or itineraries suggested by tourists and approved by the railroads, are issued on payment of concessional fares equal to 3/4th of public tariff fares. These tickets (for a minimum distance of 1500 miles [2400 km]) are available for all Mail and Express trains and to break the journey is permissible as often as desired so long as no part of the route shown on the ticket is traveled more than once except where specifically provided for in the itinerary.

Concessional hill station return tickets at 1½ single journey fares, valid for three months, are issued during the summer months (generally between 1st April and 31st October) for the important hill stations, provided the distance is more than 240 kilometers (150 miles). In addition, concessional rail-cum-road and rail-cum-air tickets are also issued from certain important stations to Srinagar (Kashmir). Over the rail portion, the concessional return ticket is charged at 1½ single journey fare for first and second classes and at 1¼ single journey fare for third class.

Break of journey, subject to railway regulations, is permitted only on the return journey in the case of these concessional return tickets and no break of journey is allowed on the outward trip. Passengers holding first class concessional return tickets can travel in the airconditioned class by paying the difference in fares.

Particulars of restaurants at important stations are shown in the abstract of train timings, the "Tourist Railway Time Table", obtainable from Govt. Tourist Offices. Dining cars serving Indian and Western style meals are attached to most of the trains shown in the Tourist Railway Time Table.

Railway Retiring Rooms are provided at certain important stations, their particulars together with particulars of restaurants wherever available are shown in Tourist R.T.T. This time table contains abstracts of timings of important trains and general information about railway travel in India.

Some passenger fares in round figures:

Distance	Airconditioned	
	class	First class
100 kms.	Rs. 24	Rs. 12
500 kms.	Rs. 104	Rs. 50.50
1000 kms.	Rs. 190	Rs. 90.50

FACTS AT YOUR FINGERTIPS

Distances between Delhi and some of the principal cities (In miles):

Agra	125	Cuttack	1,150
Ahmedabad	580	Hyderabad	1,044
Amritsar	278	Jaipur	191
Benares	495	Lucknow	303
Bhopal	437	Madras	1,358
Bombay	861	Nagpur	679
Calcutta	896	Simla	440

A 45 day all-India tour by rail (first or airconditioned class, where available) will bring you to all the places you visit on the 30 day air trip but will cost you about 850 Rupees only, about 50% of the air fare. Add to this excursion taxis, necessary in both cases: about 1200 Rupees divided between 4 participants, i.e. 300 Rupees per person.

SUGGESTED 45-DAY ALL INDIA ITINERARY BY RAIL

(Train timings subject to change)

Day	Place	Rail Schedule	Remarks
1st	BOMBAY		City and Elephanta sightseeing (no launch service during monsoon, June-Sept.)
2nd	BOMBAY		
3rd	BOMBAY-AURANGABAD	early dep. early morn. change at Manmad	Local sightseeing, stay overnight
4th	AURANGABAD-AJANTA	dep. morning by bus or car. 66m.	Visit cave-temples; return to A'gabad
5th	AURANGABAD-ELLORA	dep. morning by bus or car. 18m.	return to A'gabad after visiting cave-temples
	AURANGABAD-HYDERABAD	dep. late night	
6th	HYDERABAD	arr. noon at Kacheguda Stn.	Local sightseeing, stay overnight
7th	HYDERABAD-MYSORE	dep. early morn. from Secunderabad Stn.	Through coach
8th	MYSORE	arr. morning	Sightseeing, stay overnight
9th	MYSORE		Visit Somnathpur Temple and Srirangapatan by car
10th	MYSORE-HASSAN	dep. early morning, 4 hrs. journey	Visit Halebid and Belur Temples by car, stay overnight
11th	HASSAN-BANGALORE	leave before noon	Sightseeing
	BANGALORE	change at Arsikere	
	COCHIN	leave evening	through-coach to Cochin
12th	COCHIN	arr. noon	take rest, stay overnight
13th	COCHIN		sightseeing. " "
14th	COCHIN-QUILON	leave early morn. Ernakulam Stn.	Quilon sightseeing and back-water trip. stay overnight
15th	QUILON-TRIVANDRUM	dep. early, 3 hrs. journey	Trivandrum sightseeing, sea-bathing. stay overnight
16th	TRIVANDRUM		Visit Cape Comorin by bus or car, sea-bathing, stay Trivandrum overnight
17th	TRIVANDRUM-MADURAI	dep. morn. arr. early evening	Stay Madurai overnight
18th	MADURAI		Sightseeing
	MADURAI-TIRUCHIRAPALLI	dep. mid. eve.	Stay at T'palli overnight

FACTS AT YOUR FINGERTIPS

19th	T'PALLI-TANJORE		Sightseeing, leave for Tanjore stay overnight
20th	TANJORE-TANJORE-MADRAS	leave late nite	Sightseeing
21st	MADRAS	arr. Egmore Stn. early morn.	Sightseeing, stay overnight
22nd	MADRAS	by bus or car	Visit Kanchipuram and Mahabalipuram, stay at Tourist Bungalow
23rd	MAHABALIPURAM-MADRAS-BHUBANESWAR	dep. evening	Return to Madras journey time 29 hrs.
25th	BHUBANESWAR-BHUBANESWAR-PURI	arr. after midnight dep. evening	Sightseeing Stay overnight Puri
26th	PURI-KONARAK	by bus or car (about 50 miles)	Visit Konarak Temple return to Puri
27th	PURI		Rest day, sea-bathing and leisurely sightseeing
28th	PURI-CALCUTTA-CALCUTTA	dep. Puri early eve. arr. Howrah Stn in the morning	Sightseeing, stay overnight
29th	CALCUTTA-BENARES	Leave Howrah early eve.	Shopping and sightseeing
30th	BENARES	arr. in the morning	Sightseeing, visit Sarnath, stay overnight
31st	BENARES-KHAJURAHO	leave for Satna early afternoon. Up-train	stay overnight at Satna Railway Retiring Rooms
32nd	SATNA-KHAJURAHO	dep. morning by bus	arr. afternoon, sightseeing, stay overnight
33rd	KHAJURAHO		Sightseeing, stay overnight
34th	KHAJURAHO-GWALIOR	dep. morning by bus, catch train at Harpalpur for Jhansi; change to train leaving at late nite for Gwalior	arrive Gwalior toward mid-night, stay overnight
35th	GWALIOR-AGRA		Gwalior sightseeing leave by bus or train for Agra early evening
36th	AGRA		Sightseeing (Taj Mahal, Fort etc.), stay overnight
37th	AGRA-AGRA-JAIPUR	dep. Agra Fort Stn. evening	Visit Fatehpur Sikri by bus or car
38th	JAIPUR	arr. very early a.m.	Sightseeing (Amber Fort, etc.) stay overnight
39th	JAIPUR		Rest day. Shopping
40th	JAIPUR-DELHI	leave after midnite	
41st	DELHI	arr. early morn.	Sightseeing, stay overnight
			Sightseeing

Note: The remaining four days may be interspersed as rest-days or used in spring and autumn for an excursion to Kashmir (Delhi-Pathankot by night-train, Pathankot-Srinagar by bus, return to Delhi by plane. We strongly advise air-trip both ways); during winter take a car-trip to Periyar Lake from Cochin (2 or 3 days, dependent on length of stay).



MOTORING. It is practically impossible to rent a self-drive car in India today. Hiring a car with driver is not expensive, especially for 3 to 5 people, and can be arranged by your travel agent through his correspondent, or upon your arrival. Smaller cars are available for about 1 rupee per mile, including fuel and driver's fee; vehicles are mostly Indian-produced Fiats or the Hindustan-Ambassador-Landmaster variety. Less expensive and perhaps preferable are day trips with car and guide.

RULES OF THE ROAD. Traffic keeps to the left and overtakes on the right. Subject to local regulations, tramcars may be overtaken on either side. There is no general speed limit for cars apart from the 30 mph. limit in cities: The highway code means little to the Indian peasant who thinks in terms of years and not of minutes. His bullockcart will be usually hugging the middle of the road and your horn will drive the nearest one off to the left, the next one to the right, and so on. Cyclists are numerous in the larger cities and in some regions like Kerala, and they don't react any better.

Indians take a dim view of your running down one of their wandering sacred cows: slow down and use your horn generously; by-passers will help to shoo them off the road. Add to this the stray dogs basking in the sun and occasional groups of monkeys crossing the road and you will be happy to average 30-35 mph. in certain heavily populated districts. Bear in mind that most Indian roads are dusty towards the end of winter and during the summer period so take your precautions.

ROADS. The Central Government assumes responsibility for the construction and maintenance of certain roads selected for inclusion in the national highways system which comprises—among others—the following touristically important roads:

Amritsar to Calcutta (via Delhi-Kanpur-Benares)

Agra to Bombay (via Indore)

Bombay to Madras (via Poona-Belgaum-Bangalore)

Madras to Calcutta (via Visakhapatnam-Cuttack)

Calcutta to Bombay (via Nagpur)

Benares (Varanasi) to Cape Comorin (via Nagpur, Hyderabad, Kurnool, Bangalore and Madurai)

Delhi to Bombay (via Ahmedabad, needs improvement in many places)

Ahmedabad to Kandla Port in Kutch (under construction) with branch to Porbandar (in Saurashtra)

Ambala to Tibet border (via Simla)

Delhi to Lucknow (via Morabad)

Patna to the Nepal border and Patna to Darjeeling

Assam Access Road (by-passing Darjeeling)

Assam Trunk Road with a branch to the Burma border through Manipur (via Imphal).

Delhi to Srinagar (via Jullundur and Jammu)

The present national highway system includes roads of a total length of 15,000 miles.

Monsoons usually play havoc with roads and bridges and it is advisable, before you set out for a long car trip, to consult one of the following automobile clubs which periodically issue regional motoring maps, excellent road information and detailed charts:

SUGGESTED ITINERARY

FOR A 60 DAYS ALL INDIA MOTORING TOUR

Note: We indicate accommodations only where no hotels are available
Carry sleeping bags for safety

day	timings	from	to	route	mileage
1-2			Delhi sightseeing		
3	Dep. morning	Delhi	Jalpur	via Alwa, Manoharpur	191
4	Dep. midday	Jalpur	Agra	via Bharatpur	151
5		Agra sightseeing (Taj Mahal, Fatehpur Sikri, etc)			
6	Dep. midday	Agra	Gwalior	via Dholpur	
7	Dep. morning	Gwalior	Khajuraho Tourist Bungalow (Class I), (Contact Mgr., Gov't. of India Tourist Bungalow, Khajuraho)	via Jhansi, Nowgong and Chhatarpur (River Sind and Betwa to be crossed by ferry)	181
8			Khajuraho		
9	Dep. morning	Khajuraho	Allahabad	via Panna, Satna and Rewa	195
10	Dep. midday	Allahabad	Benares (Varanasi)		79
11			Benares & Sarnath		
12	Dep. morning	Benares	Gaya (Circuit House, Contact District Magistrate, Gaya) visit Buddh Gaya	via Sasaram, Dehri-on-Sone (River Sone to be crossed by ferry) and Sherghatli.	149

day	timings	from	to	route	mileage
13-14	Dep. midday	Gaya	O.U.C. Barrage area, O.U.C. inspection bungalows at Talaiya, Konar Bokaro, Maithon and Durgapur. (For reservations write to the P.R.O. D.V.C., Anderson House, Atipore, Calcutta).	via Hazaribagh, Asansol, Bolpur (For Santiniketan) Asansol and Calcutta	315 or 420
15			Guest House, Santiniketan. Rest-day		
16		Santiniketan	Calcutta		106
17			Calcutta Sightseeing		
18-19	Dep. morning	Calcutta	Bhubaneswar Tourist Bungalow (Class I) (Mgr.)	via Jaipur Balasore and Cuttack	461
20			Bhubaneswar (also visit Udaygiri, Khandagiri and Dhauuli caves.)		
21	Dep. morning	Bhubaneswar	Konarak Tourist Bungalow (Class I) (Contact Mgr., Tourist Bungalow)		41
22	Dep. morning	Konarak	Puri		51
23	Dep. morning	Puri	Madras	via Khurda, Ganjam, Visakhapatnam, Rajahmundry, Vijayawada, and Nellore	790
24			Rest day at Gopalpur o/Sea or Chilka Lake		
25-26			En route, visit Ryali Temple near Rajahmundry. The Buddhist ruins of Amravati (15m. from Vijayawa) and Nagarjunikonda are well worth the visit.		

day	timings	from	to	route	mileage
27			Madras sightseeing		
28	Dep. morning	Madras	Mahaballipuram Tourist Bungalow (contact Govt. Tourist Office, Madras)	including trip to Kanchipuram	135
29	Dep. afternoon	Mahaballipuram	Pondicherry	via Tindivanam	80
30		Pondicherry	Chidambaram P.W.D. Inspection Bungalow—Apply to Collector of South Area Dist. Cuddalore	via Cuddalore	40
31	Dep. morning	Chidambaram	Tanjore	via Kumbakonam	74
32	Dep. morning	Tanjore	Truchirapalli		34
33	Dep. morning	Truchirapalli	Madurai	Circuit House Apply to Collector, Madurai. Also Madurai Club and Tourist Bungalow.	103
34	Dep. morning	Madurai	Periyar Lake (Thekkady)		88
35	Dep. morning	Periyar	Trivandrum	via Kottayam	165
36	Dep. morning	Trivandrum	Cape Comorin	Suchindram (Temple). Nagercoil	54
37	Dep. morning	Cape Comorin	Cochin sightseeing	via Trivandrum, Quilon and Alleppey. Fascinating road journey. Back-water trips.	189
39	Dep. morning	Cochin	Ootacamund	via Trichur, Palghat and Colmbatore, and the Nil-giris (Blue Mountains)	177
40			Ootacamund Sightseeing in the region, see tribal life		
41			Rest-day		

FACTS AT YOUR FINGERTIPS

day	timings	from	to	route	mileage
42	Dep. morning	Ootacamund	Mysore	via Gudalur	100
43			Mysore Sightseeing		
44	Dep. morning	Mysore	Hassan Tourist Bungalow (Class 1) (Contact Mgr., Tourist Bungalow Hassan)	visit Halebid and Belur temples (34 miles from Hassan)	75
45	Dep. afternoon	Hassan	Bangalore	via Channarayana and Kunnigal	144
46			Bangalore Sightseeing & Shopping		
47	Dep. morning	Bangalore	Hampi	via Anantapur & Bellary	240
48			see Vijayanagar and Tungabhadra Project		
49	Dep. morning	Hampi	Badami & Pattadakal	via Gadag	120
50	Dep. morning	Badami	Hyderabad	via Ahole-Lingsugur-Ralchur-Kurnool	290
51			Hyderabad Sightseeing		
52-53	Dep. morning	Hyderabad	Aurangabad	via Naldurg and Blr	331
54-55			Aurangabad: Ajanta Caves (66 miles) Ellora Caves (18 miles) and places in Aurangabad		
56	Dep. morning	Aurangabad	Poona	via Ahmednagar	156
57	Dep. morning	Poona	Bombay, en route visit Karle & Bhaja caves		115
58			Bombay & Elephanta Sightseeing		
59			Rest-day shopping		
60			Leave for home.		

FACTS AT YOUR FINGERTIPS

The Automobile Association of Upper India, Lilaram Building, 14-F, Connaught Place, New Delhi.

A.A. of South India
38A, Mount Rd
Post Box 729, Madras 6

Western India A.A.
Lalji Naranji Memorial Buildings
Churchgate, Bombay
Post Box 211.

Uttar Pradesh Automobile Association
32-A Mahatma Gandhi Rd.
Allahabad

A.A. of Eastern India
13 Ballygunji Circular Road
Calcutta 19

Federation of Motoring Associations
Mehar Buildings, Chowpatty
Bombay (for information only)

Membership in one of them brings you—thanks to their reciprocal arrangements—the following advantages all over India: special rebate on insurance premiums; breakdown service on road; free defense in court in case of traffic offense and, generally, free legal advice; concessions granted by certain garages; free technical advice; loading and unloading of cars arranged.

GASOLINE (Petrol) costs at the time of writing about Rs. 5 per gallon. Cost of oil from Rs. 15 per gallon.

DRIVING LICENSE AND INSURANCE. An International Driving License is recognized in India. In case of loss, one of the Indian AA's will issue a replacement license on presentation of your national driving permit. You can pass a driving test and obtain an Indian license at short notice. Third party insurance is compulsory. The green International Insurance Card is accepted.



HOTELS AND OTHER ACCOMMODATIONS.

The number of good hotels in India is limited. Hotel reservations should be made well in advance in order to avoid any disappointment with a room which you have had to take on short notice. This is particularly true in winter, at the height of the tourist season. The picture is constantly improving, however, particularly in Bombay and New Delhi. A good rule is to have your travel agent request your hotel space at least two months prior to arrival in India.

With a few exceptions, you will find the service in all luxury and first-class hotels excellent, and accommodations good in all major cities covered in this guide. Their facilities are comparable to some of those considered first-class in Western Europe. Most hotels run on the American plan, which means your room price includes all meals.

The weakest point of medium type hotels in India is the apathetic attitude of the front desk personnel. This is more noticeable because it contrasts so remarkably with the excellent service one receives from the floorboys (called "bearers") and waiters. It appears that the more lowly the job, the better the service.

FACTS AT YOUR FINGERTIPS

Everywhere you go, you will see references to "Western-style", especially when speaking of hotels, but also concerning restaurants. In India the word "Western" means that part of the twain that's never supposed to meet the exotic East. Hotels are "Western" or "Indian" style, sometimes both. "Western" is much like any modern American or European hotel. "Indian" style in large cities like Delhi, Bombay, Madras is comfortable, and provides a new experience, but is best enjoyed with a little knowledge beforehand.

Even the most up-to-date Indian style hotels (and there are some excellent airconditioned ones) are much simpler than their Western-style counterparts. Furnishings in impeccably clean rooms are almost spartan and lounges, restaurant and café seem to be designed for easy maintenance rather than club-like comfort. Indian hotels in small provincial towns should be approached with caution. In most small places you will find Government owned establishments—primarily designed for roving officials where, as a *bona fide* tourist, you will be most welcome (usually, but not always!)

They can be divided broadly into the following categories:

(a) *Circuit Houses & Govt. Guest Houses*: Except in Rajasthan, hard to get, in, especially if you have no driver; mostly for higher-echelon government officials who have preference when traveling on duty; most comfortable, almost luxurious. Meals available.

(b) *Tourist Bungalows*, constructed and managed specifically for tourists. Class I category well furnished with attached bath, linens, Indian and Western-style catering. Class II usually plainly furnished, meals provided, but not always bedding. First come, first served; no preferences.

(c) *PWD (Public Works Dept.) or Forest Dept. Inspection Bungalows*; not quite the same standards as Circuit Houses and Class I Tourist Bungalows, with a few exception. Sometimes no meals available. Usually you must bring your own bedding.

(d) *Dak or Traveler Bungalows and Rest Houses*; at the bottom of the ladder. Generally no bedding but usually catering supplied.

All these establishments offer real bargains—if you can get in! They have only limited accommodation and it is advisable—although not absolutely essential—to reserve in advance. In our regional practical information sections (under *Hotel or Accommodations*), we indicate the authority you should contact in each case.

Hotels are listed in the *Practical Information* section of each geographical chapter of this book. Prices and airconditioned accommodations at Western-style hotels—including meals—are rated in the following manner:

Luxury category. In addition to high standards of service and elegant physical surroundings, the guest is offered plenty of extras, ranging from recreation facilities to shopping arcades, from around-the-clock valet service to a choice of several dining rooms. Price range for the luxury-class hotels will be from \$9 to \$12 (£3 15s to £5) for a single, and \$16 to \$22 (£6 13s to £9 3s) for a double. Suites are available for two people at prices ranging from \$22 to \$26 (£10 17s). Super-suites might come to as much as \$40 (£16 13s). These prices do not include the mandatory "service charge"—usually 10 to 12 1/2%—which will be added to your bill to the cost of the room, meals, and drinks. There is no service charge on miscellaneous additions to your bill, such as laundry, pressing, and cash advances for purchase of theater tickets, etc.

A first-class category hotel is one in which you will obtain the same accommodations and service you might expect in a business-type hostelry in a large American or European city. There will not be so many extra conveniences, but you will be well taken care of at prices averaging about \$8 to \$10 (£3 7s to £4 4s) for singles and \$12 to \$15 (£5 to £6 5s) for a double: 15 to 20% less for non-airconditioned accommodations.

Moderately priced category hotels indicate establishments which offer all the absolute necessities and good service. The prices here may be similar

to those of non-airconditioned accommodations in first-class hotels, but the dining rooms, public rooms, and necessary facilities may be not quite up to par. Such hotels will cost you about \$5 (£2 2s) for a single and a double will cost about \$9 (£3 15s).

The inexpensive category includes hotels which offer accommodations inferior to the moderately priced establishments. Examples would include rooms which are too small and poorly equipped, undesirable locations, or a slightly deteriorated condition. Singles in this category will cost about \$2.50 (21s) while a double will cost from \$4 (£1 13s). This is what you would pay in an excellent Government-run "Tourist Bungalow".

The ratings in this guide and the equivalents according to the recent Govt. of India star classification are as follows: *Luxury or deluxe*—all 5 star hotels; *1st-class superior*—all 4 star and most of the 3 star hotels; *1st-class reasonable*—most of the 2 star hotels; *moderate to inexpensive*—usually the 1 star hotels.

Govt. of India Tourist offices in New Delhi, Bombay, Madras and Calcutta have established lists of Indian homes where one can stay as a paying guest. Knowing Indian hospitality and friendliness we feel sure that the accent will be on the word guest.

NIGHT LIFE. Prohibition is in force in more or less degree in most of the country, so don't expect to find a gay night life in India. There's nothing comparable to Paris or Tokyo, although a handful of so called night spots in Calcutta make a valiant try. Elsewhere, sedate dinner dances with rather tame floor-shows fill the bill. There are no risqué shows to be seen, but some of the temple carvings at Khajuraho and Konarak are better substitutes.



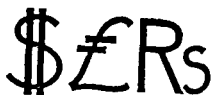
TIPPING. India follows the British tradition in many ways. It does not have a rigid system of imposing a service charge on hotel and restaurant bills. The addition of service charge to bills is of recent origin and gradually coming into force in all large cities, though there are still several hotels which have not adjusted themselves to this system. Usually the service charge is 10 per cent. But, as in many other parts of the world, you are still expected to tip. Since the waiters or other staff are not highly paid, the room bearer or the man who looks after your room, or the lift-boy, does not merely make a suggestive gesture but sometimes makes a direct request for a tip. Generally, you will not go wrong if you tip the room bearers about a total of one rupee per night you spent in the hotel where there is a service charge, and about Rs. 2/- a day in a hotel where there is no service charge.

We recommend tipping only for extra service directly performed for you by an individual in a hotel, restaurant, or similar establishment. We do not advise you to tip at a restaurant if the service has just been good, but only if there has been some effort on the part of the waiter to take care of your

FACTS AT YOUR FINGERTIPS

special requirements. Cabbies, strangely enough, don't expect tips, therefore you should not tip taxi drivers unless they obviously go to great trouble to help you find your destination. On the other hand you should tip a good driver about 7½ rupees (\$1 or 8 shillings) on behalf of your party of 3 to 4 people if he has taken you on a day's outing. You should not tip the hotel doorman unless he runs at least two blocks to find you a taxi. And it is not necessary to tip the room boys at all in Western-style hotels. In other words, think twice before tipping. Most of the tourist establishments in India are enjoying good profits and can easily afford to raise the salaries of their employees.

There is no service charge in Government-run hosteleries (rest houses, dak-bungalows, etc.), but you don't go wrong if you give about 2 Rs. for each full day of your stay. Give a cloakroom attendant 10 or 20 nP when you take your coat back. A railroad porter will be happy to receive one rupee for 2 voluminous bags.



INSURANCE. It's better to be safe than sorry and we strongly suggest that you be fully covered with theft, loss, and disability policies prior to your arrival in India. This does not mean that thefts are more prevalent here than elsewhere (in fact, we believe there are less) but you will be covering a lot of territory and we advise it for precaution's sake. Liability coverage carried by local transportation, including taxis, is either non-existent or so low that you should take out your own coverage at home before leaving. Insuring for all types of policies can be done in every large city in India from local branches of British and American insurance firms or a duly authorized local travel agent.

CLOSING DAYS AND HOURS. The Indian calendar is full of festivals and pilgrimages but has no hallowed day—sabbath—in the Christian or Moham-medan sense. It has adopted Sunday as the week's day of rest when shops, banks and offices are closed. Roughly speaking, shops are open from 9 to 8 and office hours are generally 10 to 5, including Saturday. Small traders keep open until late into the evening.



LAUNDRY AND DRY CLEANING. In luxury and first-class hotels in India you can get your laundry in a 12 hour period or your dry cleaning in one day if you pay extra surcharges. Outside these places you must expect that dry cleaning will take 2-3 days. Laundry in Asia is usually done with harsh soaps and water that is never quite hot enough, and your clothes may take a beating in every sense: Mark Twain meant it when he said that the Indian *dhobi* (washerman) breaks stones with people's shirts. However, you can trust the *dhobi* with your ordinary cottons and linens. He will do a nice job of it at a much smaller cost than you are accustomed to in your own country. Similarly, dry cleaning is commonly effected with gasoline and other harsh chemicals, so you should not entrust delicate fabrics to the ordinary establishment. At the higher priced hotels, of course, you can expect the standards of both services to be up to European or American levels of performance. This high quality means prices nearly identical to European costs, but slightly less than what you would have to pay in America. A few first class hotels in India have 2-hour pressing service.



COSMETICS. Imported toilet articles are nearly twice the price of their cost back home. You would be well prepared if you came to India with enough of your favorite brands, because

there is usually not a wide range of choice. Locally-produced items, made by the more prominent companies, try very hard to imitate the Western products.



TOBACCO. American cigarettes are sometimes available in India but at prices double those you would pay in the United States. British cigarettes manufactured locally are less expensive than they

are in London. Australian cigarettes are rarely obtainable. Good cigars are practically impossible to find. Pipe tobacco of the British type is available. The Indians are not pipe smokers at heart. You will find in all the categories a limited range of products. We recommend that you buy your quota on the airplane or ship before arrival. Locally-produced cigarettes are excellent but of the Turkish-Oriental type. Prices are only a fraction of what foreign brands would cost you.



MEASUREMENTS. India is gradually adopting the metric system. In this book we have given all distances in miles, and heights in feet, but you will quite often be faced with the kilometer, meter

and centimeter. The kilometer is .62 mile, and an easy rule of thumb is that 8 kilometers equal 5 miles. There are, of course, 1,000 meters in a kilometer, and 100 centimeters in a meter. A meter is just over 3 feet in length and a centimeter is about four-tenths of an inch.

Temperature in India is now measured by the Centigrade system. Water boils at 100 degrees Centigrade, which is 212 degrees Fahrenheit. Water freezes at 0 degrees C. and at 32 degrees Fahr. To convert to Fahrenheit, multiply Centigrade by nine-fifths ($9/5$) and add 32. To convert to Centigrade, subtract 32 and multiply Fahrenheit by five-ninths ($5/9$). There are 2.2 pounds in every kilogram, but we doubt that you will be buying anything in terms of weight out here. If you have brought your car, and are buying gasoline, you should remember that four liters are slightly over one gallon (U.S.) and just under one imperial gallon.

Indians refer to large numbers with two words peculiar to the country. When in a newspaper you read that the population of the United States will soon reach the 21 crore and twenty lakhs that means.....you guessed right: a "crore" is ten million and a "lakh" represents one hundred thousand.

BEGGING. India has a very large number of beggars, partly because many Indians give money to them for religious reasons, partly because it is so profitable. On the whole, begging is a racket and the Central Government and local authorities are trying to wipe it out. Your personal rule should be not to give to beggars: there are many worthy charities in India which can use the money. Remember that beggars near hotels and tourist sights are professionals reared to the trade; those near the temples are satisfying a certain demand on the part of simple and pious pilgrims to acquire merit by giving alms.

Occasionally an astrologer or a palmist might turn up from nowhere to tell you a few things. There is no guarantee that he is a repository of the Wisdom of the East. Sometimes they are quite amusing to talk to—providing you don't mind parting with a rupee or two.



ELECTRICITY. Electric voltage in most places is 220 A.C., 50 cycles. American appliances (110 volts, 60 cycles) will function only with transformers. Some of the major hotels have them. Better bring one with you.

FACTS AT YOUR FINGERTIPS

TIME. Indian Standard Time is 5 1/2 hours ahead of Greenwich Mean Time and 13 1/2 hours ahead of Pacific Standard Time. Nepal still adheres to the ancient sundial and is ten minutes ahead of Indian Standard Time.



MAIL is delivered six days a week and in the big cities there are several daily deliveries. Inland letters, letter-cards, post-cards, insured letters and money orders are carried by air without surcharge. A small air mail fee is payable on packets and newspapers.

The basic rate for inland letters is 20 nP. Air-mail rates per 10 grams for letters to foreign countries are Rs. 2.15 for North America, and Rs. 1.55 for countries in Europe. An air-letter (ask for *aérogram*) costs 85 nP for all countries. Postcards by air: all countries 75 nP. For important letters, request a certificate of posting.

Your hotel front desk can handle all of your communications problems in an efficient and honest manner. Should you desire, however, you may take your letters to any city's Central Post Office where English speaking personnel are on duty at all desks. For telegrams, and for international telephone calls, you should go to the Telephone and Telegraph Office, which, in large cities, is usually located elsewhere.



OVERSEAS COMMUNICATIONS. India has direct radio telephone service with 28 countries, among them Australia, Hong Kong, Japan and the U.K..

Radio telephone service via London is available between India and 100 countries, including the U.S. and Canada. Many passenger ships at sea make use of the radio telephonic facilities with India.

The Telex Service which was inaugurated between Bombay/Ahmedabad and Britain in 1960 has been extended via the U.K. to 61 countries: Australia, Canada and the USA are among them.

GUIDE SERVICE. English-speaking guides will probably be provided by your travel agent's correspondent in India. They are also available at the following approximate rates from Government of India Tourist Offices:

<i>Local sightseeing</i>	<i>Half day</i>	<i>Full day</i>
Group of 4 or below	Rs. 13	Rs. 20
Group 5 to 15	Rs. 17	Rs. 25
<i>Outside station</i>		
Group of 4 or below	Rs. 25 half or full day	
Group of 5 to 15	Rs. 30 half or full day	



SHOPPING. India is a very rewarding terrain for the enterprising bargain hunter and has an array of exotica well designed to embellish the collection of even the most discriminating souvenir hunter. Many of the items combine good design, marvelous color and elegant usefulness—others may look perfect in a romantic "moonlight on the Ganges" type setting and not quite so much so on your hall table. We have no warnings to

proffer: we might just suggest that before you take a tumble for some irresistible object, you picture it in its eventual setting—then you will come away with the best India has to offer and that is plenty!

State-run emporia have the advantage of bringing all the country's regional crafts to you without your having to travel to their place of origin. Here the souvenirs are of good quality and the prices are fixed. You will find these Handloom-Handcraft Emporia in many large cities including Bombay, Calcutta, Madras, and New Delhi. But there is not much "local color" and no bargaining whatsoever. For both of these, hie off to the bazaars where craftsmen work and sell in tiny shops, practicing the trade of their fathers which they in turn will pass on to their sons. Here are the silver and goldsmiths, the gemcutters, enamellers and copper beaters—and the no less fascinating carvers, working in wood or ivory.

If you set out to buy from a street peddler you should know that he will start out by asking you for about three times what he expects to get in the end. You can be of two minds about bargaining—either squeezing and haggling the price down to the last possible rupee or realizing that the sale the man makes may be the only one of the day or the half-week and that in buying you are doing him a good turn. It is best to decide beforehand how much the coveted object is worth to you and to remember that the vendor has been at the game much longer than you have. Where to draw the fine line between being a respected adversary in an interesting contest of wits or a hardhearted Scrooge we leave to your own sensitivity!

On what enticing objects can you exercise your bargaining talents? They are almost limitless. Indians seem to be able to make almost anything from ivory—not just the charming elephants that have already infiltrated the West—but many other miniature animals, plus cigarette holders, boxes, paper cutters, book marks, lampstands and so forth. First cousins to the ivory carvings are the delicate birds made of translucent horn in soft shades of grey. From the home of the Taj Mahal, Agra, comes exquisite marble inlay work of the same kind that decorates "the world's most beautiful building". Jewels are sliced petal thin and embedded in the marble with such precision that you cannot see the joints even with a magnifying glass. You should certainly have an ash-tray sized example of this craft which goes back to the Moghuls—and if you splurge on a set of dessert plates you have some memorable dinner parties to look forward to. And while we're on the subject of plates, the enamel ones of Nirmal, which look like Rajput paintings, are handsome indeed; and the intricate Tanjore three-metal plates depict scenes from the Hindu pantheon with an Oriental love of detail.

You need not be an expert in iconometry or in "spotting" South Indian bronzes: genuine pieces of the Pallava, Chola or even Vijayanagar period are almost non-existent on the market. You will be lucky if you obtain a good imitation of one of these schools at a reasonable price. After all, what you require is a skilful representation of this unique art and not a historically authentic museum piece.

If you are a dauntless traveler, and large, bulky packages do not strike fear into your heart, you should take an enthusiastic look at India's hand-loomed rugs. It is India, not Iran, which has the world's largest rug industry—whose products are very close in design to their Persian counterparts because they were introduced by the Moghuls. Rather more than a simple souvenir, an Indian rug is an attractive investment for which even your great-grandchildren will thank you.

To get back to the pocket-sized items, there are enchanting terra-cotta or brightly painted wooden toys, for children and for grown-ups with taste. For something less breakable, there is metalwork like the jet and silver

FACTS AT YOUR FINGERTIPS

"Bidriware" and the wares of Moradabad which combine bright enamel and brass. You can also pick up attractive and simple souvenirs made of more unpretentious materials like pottery, hand-painted tiles, ceramics, and cane or bamboo ware.

If you want to brighten your wardrobe and express your personality you might choose a pair of embroidered slippers or gilt sandals which would look quite spectacular in a Western boudoir or beach house. Women may lose their heads when confronted with the bags, belts, scarves, shawls (like the Kashmiri "Palsley" ones, recently put back into the high-fashion category) and all sorts of costume jewelry in precious metals, filigree, gems, jade or ivory.

If you suspect we've saved the best for last, you're right. Madam, if you can resist buying a *saree*—or at least an embroidered silk stole—when in India, you will be one of the very few women of cast-iron will-power in the Western World. Indian textiles have a variety and beauty unmatched anywhere else—you can have the fiber, the color and the texture you choose. The south specializes in heavy silks and brilliant contrasting colors, Uttar Pradesh is famed for its "chikan" embroidery on white voile (which could make a beautiful bridal veil) and Benares for its brocades. Bengal offers off-white shot with gold, while the Deccan provides a choice of summer sarees. The Chanderi cottons have tiny floral motifs in gold while their first cousins of Maheshwari prefer interesting variations in texture to a pattern. Either could make an unforgettable summer evening dress. True Oriental splendor is attained in the Jamdani muslins—as costly as they are beautiful since eight men may spend all day weaving a single inch—and in the Baluchar sarees of Eastern India whose intricate designs are woven by a secret process handed down from generation to generation. Rajasthan introduces a bright and gay note in its sarees made by the "tie and dye" method which results in startling and successful patterns.

Indian women, as admiring and occasionally jealous Western visitors know, manage the wearing of their sarees with spectacular grace—but of course they have been doing so for several milleniums. If you feel bound to imitate them, then you will need a choli (blouse) and a petticoat threaded through at the top like men's pajamas. Then you will need a draping lesson and a good memory (or a notebook) to avoid tying yourself up in knots when the moment of truth arrives. But perhaps you will agree that the tawny skinned, black-haired beauty on the Madras racecourse is a far cry from the fair American, who may be beautiful, but not sultry, at the country club. So try draping your saree once, and if you truly feel utterly un-self-conscious wear it that way. Otherwise, take it to your dressmaker. You'll have a better time at the party!



STUDYING IN INDIA. Many young visitors fall under the spell of India and decide they want to stay and study there. Others who made up their mind to go out to India should apply in their

country through the Indian Embassy which arranges the admission of foreign students to Indian universities and other institutions. The Government of India administers various scholarship schemes and it is the Scholarship Division of the Ministry of Education, New Delhi, which looks after students studying in India under such an arrangement. Branches of the Overseas Students' Association exist at New Delhi, Bombay, Calcutta, Madras, Lucknow and Bangalore. Information is also available from the Students' Advisory Bureaus attached to most of India's 73 universities.

Among the less time consuming studies one can pursue in India are wood-carving, tie-and-dye and other handwoven textile work, Indian music and dancing, and a touch of *yoga*. Information about these may be obtained from the various Govt. of India Tourist Offices abroad.

A student will need about 150 Rs. per month if he lives in a college hostel; other expenditures might amount to another 50 Rs. If he makes his own arrangements outside the campus, the monthly budget might amount to 200 to 250 Rs. plus incidentals.



SHIKAR. The word means safari, a princely progress with elephants and scores of servants in the jungles of India.

Nowhere else has hunting for tiger and other big game been developed on the lines as in India. The season lasts from November to May-June. There are several Government-approved agents known as "Shikar outfitters" established in the various hunting regions of India who supply all the paraphernalia necessary for such an expedition.

BIHAR

Wild Sports of India
"The Grove"
P.O. Hazaribagh

BIJNOR Dist. (Uttar Pradesh)

Messrs. Kumaon and Hunters
P.O. Afzalgerh

BOMBAY (Maharashtra)

Hunters and Hunters
Altamont Road

DEWAS (M. P.)

Dewas Tiger Hunters
Kalyani Kothi

HYDERABAD (Andhra Pradesh)

Shikar Adventures
5.3-960/1, Fasih Jung Lane,
J. Nehru Road

JABALPUR (M. P.)

Tigerland Shikars
Dr. Franklyn Woods
49, Denning Road
M/s Tiger Trophies
430 Napier Town
Jabalpur (M.P.)

JAUNPUR (U. P.)

Tiger Shooting Co.
Mahal No. 16
Machhratta

LUCKNOW (Uttar Pradesh)

Carlton Tiger Hunters
c/o Carlton Hotel
Shahnajaf Road

ORISSA

Shikar India
Talcher, Dhenkanal

MHOW (M. P.)

India Safaris
P.M. Dinshaw
102, Simrole Road

NAGPUR (Maharashtra)

Allwyn Cooper Ltd.
Wardha Road

Rao Naidu Shikars
Tara Villa
Benzon Bagh

NEW DELHI

Indian Shikar & Tours Ltd.
3/14A Asaf Ali Road
New Delhi 1

Allwyn Mercury,
Oberoi Intercontinental Hotel,
Wellesley Road

PACHIMRHI (M. P.)

Jungleways
Lt. Col. S.A.H. Granville

PORLA Chanda Dist. (Maharashtra)

Asaf Ali of Porla

PRATAPGARH Dt. (U. P.)

Tiger Sports P. Ltd.
P.O. Bhadri.

RAGHUNATHPUR Morena Dist. (M.P.)

Big and Small Game Hunters

For detailed information on hunting in India see our chapter on *Hunting, Fishing and Hiking*.



HINTS TO PHOTOGRAPHERS.

It's the man with the camera who takes home most of India's treasures! You'll buy, of course, souvenirs, fabulous silks and exotic jewelry. But there are many other things you can bring home: places of great beauty or of historic interest and the way of life right down to the lowly bullock cart adding its mite to the progress of this colorful country.

Your camera is memory's best friend, and as you leaf through your album or watch your slides and movies once again, all the excitement of a holiday in India will come alive. Throughout your stay there, your problem will not be what to photograph, but what not to.

There are hundreds of camera shops in India, most of them doing good and quick developing, printing, and enlarging of black and white film. We recommend that you send your Kodachrome and Ektachrome films to regular processing stations of the Kodak Company, the nearest being in Bombay. You can arrange to have the film returned to your home address or anywhere else. Processing takes about a week.

Tropical Climate. Being a vast country, climatic conditions in India vary considerably from season to season and from region to region. Pitfalls await the unwary photographer, but most of them can be avoided with care and commonsense. To obtain the best possible results you have to bear a few general hints in mind. India has the usual contrasting climates and temperatures found in the tropics—hot and humid in the coastal areas, hot and dry in the central regions. Only in the winter are temperatures and humidity appreciably lower. In the hilly regions the climate is temperate. Ensure therefore that your photographic equipment and sensitized materials, both black and white and color film, stand up to tropical conditions.

THE INDIAN SCENE



INITIATION TO INDIA

A Mammoth, Complex Land

BY

DONALD S. CONNERY

(Former Time-Life Bureau Chief in India, D.S. Connery is known as one of the most traveled foreign correspondents on the sub-continent. This experience, combined with his keen sense for observation and reporting, is projected into the penetrating portrayal of the Indian scene below.)

"There is only one India!" raved Mark Twain 65 years ago. He was so awestruck that he fell into a swoon of superlatives. "The land of dreams and romance," he wrote. A wonderland of "fabulous wealth and fabulous poverty, of splendour and rags... The one sole country under the sun that is endowed with an imperishable interest for alien prince and alien peasant, for lettered and ignorant, wise and fool, rich and poor, bond and free, the one land that all men desire to see, and having seen

INITIATION TO INDIA

once, by even a glimpse, would not give that glimpse for the shows of all the rest of the globe combined."

A much later traveler was an obscure African scholar who journeyed to India a few years ago to see whether its struggle to build a modern state might hold some lessons for his own backward continent. He may not have known that India's population, now 454,000,000 is greater than the masses of all Africa, Australia and South America combined. Or that it has more than 200,000,000 cattle. The African found India just too overwhelming: "Too many people, too many animals, too many customs, too many gods—too much of everything."

Jawaharlal Nehru said himself that "the diversity of India is tremendous. It is obvious. It lies on the surface and anybody can see it."

It can also be felt, sniffed and heard the moment the visitor first touches shore or airport. The seacoasts are clammy and most of the cities of the interior are really grown-up villages.

The crows screech everywhere as if they owned the place. "It would sadden the land to take their cheerful voice out of it," Mark Twain said. As for the weather, in the worst of times it can have all the impact of a blast furnace.

A *New York Times* correspondent whose misfortune it was to arrive in the Indian capital in June remembers his first words as he stepped from the airplane. "My God, George," he said to a friend greeting him. "Is it always this hot in Delhi?" Yet when my family and I first arrived in India on a crisp December day we shivered at night in our hotel room and begged the management to turn up the heat.

That's the way India is: contradictory, confusing, elusive, beyond easy description or analysis. "No statement about India is wholly true," I was once told by Indira Gandhi, Nehru's daughter. Similarly, no image or belief about India, good or bad, is wholly true. It is indisputable, for example, that India is a veritable fairyland of religions, a nation studded with temples, laced by holy rivers and graced by selfless souls who wander about in ashes seeking *nirvana*; a country of 370,000,000 Hindus, 45,000,000 Moslems, 10,000,000 Christians, 7,000,000 Sikhs, several million Jains, Buddhists and all manner of other faiths and cults. Yet I have found Indians to be far less spiritual than is widely believed, and in some ways remarkably materialist. Religion is a way of life. It is more lived than practiced.

The consequence of just such contradictions is that India is poorly understood and not sufficiently appreciated for being the fantastic and fabulous society it is. It can be exasperating; it can also be wildly exhilarating. When my wife first told a friend that I had been assigned to India, the lady exclaimed, in a most horrified tone, "But you're not going, are you?"

What could have gone through her mind? Heat, poverty and disease? How then could the British have lived such sumptuous lives in "the brightest jewel in the imperial crown" for three centuries? And why in these years of Indian independence are there more British in India than ever before in history? Why has the tourist traffic to India increased so spectacularly in the last decade while thousands of Americans, Russians, Europeans and other foreigners live and work rewardingly in India to help its mammoth job of national growth? Not to have gone to India would have been the supreme folly of our lives. Beyond the personal delights and high adventure which India offers with generosity there was always the sense of participation in one of the great dramas of human history.

India is a vital part of Asia, the keystone country of a continent of one and a half billion persons. Until the end of the last world war most of the people of Asia lived under foreign rule. Their ambitions, their fiery nationalism, was capped and contained. Today there is self-rule everywhere, with miscellaneous exceptions. They are awakening and fiercely proud nations. A few are facing their problems with admirably representative governments; some are led by popular strong men; others have come under tyrannies more complete than anything known in colonial times.

Asia today is like a youth who feels he must run before he has learned to walk. You catch a large sense of this in India. Except for China, no place else in Asia has problems of such magnitude, and no other country offers quite such a spectacle of great masses trembling with great expectations. If their yearnings are fulfilled, it will be one of the grandest success stories in all history. If there is failure, the tragedy and the human cost will be beyond imagination.

The visitor to India will fail *himself* if he sees only the Taj Mahal and the interior of his air-conditioned hotel and fails to note the history being made all around him. "These are our modern temples", the Indians say of Bhakra Dam, the new steel mills, the vast irrigation projects and brand new cities

INITIATION TO INDIA

like Chandigarh which are transforming their country. Sleek jet airliners of India's excellent air service, with passengers being pampered by Indian girls in flowing sarees, fly over dust-brown villages which have scarcely changed in a thousand years. Supersonic fighter planes manufactured by Indian workmen streak past the ruins of a culture which is as old as any on earth. India, as Nehru said, "is a bundle of centuries in which the cow and the tractor march together."

A Nation and a State

Although rooted 5,000 years in the past, there has been some question whether there actually was any such thing as India until the British mapmakers began to put a dark line around the whole thing and paint it pink. Some of the old colonials argued that "there is not and never was an India, no Indian nation, no "people of India"; that India was "a mere geographical expression like Europe and Africa." British historian Arnold Toynbee, lecturing recently in New Delhi, called India "a society of the same magnitude as our Western civilization... a whole world in herself."

Seeing India as a kind of jigsaw puzzle of people and alien states which had been glued together by British arms, there were many who thought that independence could only mean disaster. India would come flying apart at the seams. Winston Churchill grumbled that "we are handing over to men of straw, of whom in a few years no trace will remain." Nehru himself, soon appalled by the enormity of trying to infuse a sense of national will and pride into his reluctant people, cried that India was "a sluggish stream, living in the past, moving slowly through the accumulations of dead centuries." Yet a decade and a half of brave and dogged work by men of more steel than straw has turned India into one of the most unified and influential of the world's nations. It is a hearty beginning but the future remains uncertain. One American analyst says that in India "the odds are almost wholly against the survival of freedom" and that in the critical decades ahead the big issue will be "whether any Indian state can survive at all." More optimistic experts predict a great "break-through" when the slogging pace of India's development will begin to accelerate rapidly.

There is no doubting the diversity of India; it stretches 2,100 miles north to south from the bleak, icy tip of Kashmir



in the heart of Asia to steamy Cape Comorin at the Indian Ocean. It spreads almost 2,000 miles from a remote corner close to the mouth of the Indus and the Pakistan city of Karachi to an end-of-the-world point in the east where India, Burma and China meet.

In the days before independence and partition, India was larger and even more varied. Practically cut off from the rest of Asia except by sea, it was truly a subcontinent. If there had not been partition India today would have a population of well over half a billion.

As it is, a somewhat slimmer India is flanked by the two halves of Pakistan, a country where government officials and businessmen must fly 1,000 miles *over* India or go by ship some 3,000 miles *around* India to get from one wing to the other. The visitor to India, if he has time, should not overlook Pakistan. From the romantic Khyber Pass and the cultured city of Lahore in West Pakistan to the rice and jute country of East Pakistan, it is both an integral part of India's past and a resentful brother in the complex present.

Besides Pakistan, India shares its borders with Nepal, Burma and China's Sinkiang region and Tibet. It has special treaties with the small, princely states of Sikkim and Bhutan which are tucked into the Himalayan mountains just south of Tibet. Ceylon lies below India like a teardrop.

One fascination of India's relations with its smaller neighbors of the Himalayan range is its economic aid programs. Just as such big powers as America, Britain and Russia give economic help to underdeveloped India, so India sends its own money and technical experts into backward Nepal, Sikkim and Bhutan to build roads and bridges, string power lines, start light industry and even modernize their primitive armed forces.

India ranges from the mightiest mountains in the world to the clammiest of jungles and the balmiest of beaches. If the traveler is clever enough to go to Darjeeling, a hilly, tea-planting resort town close to the eastern edge of Nepal, he can get to see the tip of the icy peak of Mount Everest. There one stands cocooned in a blanket to watch a sunrise without parallel on earth. From such heights and dazzling panoramas the traveler can go to the other extreme by seeking out the Kolar gold fields in south India and plunging 10,600 feet into a hole, one of the deepest in the world, which goes down seven times farther than the Empire State Building goes up. The hardy

Although tools may be rudimentary at times, India's industrial growth is impressive

Photo Donald Connery

INITIATION TO INDIA

tourist can also range between the blazing deserts of Rajasthan to a charming town called Cherrapunji in Assam which has the dubious reputation of being the wettest place in the world.

Who is Who—Which is Which?

The people of India have a greater variety than the Europeans, and what bothers almost every traveler to India is the difficulty of telling which Indian is which.

How do you tell a Punjabi from a Bengali, a Brahman from a lower caste person, a Hindu from a Moslem? Unfortunately, it is often impossible to be sure by outward appearances now that people are on the move all over India, and caste, religious and occupation barriers are crumbling. Indians themselves are not always sure who's who. The best advice is not to expect to identify everyone immediately but to look for the most obvious characteristics of some kinds of Indians.

Keep the caste system in mind, confusing as it may be. The original form of the caste system made identifications easy. It was essentially a division of labor, just as if Americans were lumped into four great trade unions, with some unions lording it over the others and every union member contemptuous of the poor drudges who were judged unfit to join these groups. The Brahmans were the priests and scholars; the Kshatriyas, warriors and rulers; the Vaishyas, merchants and bankers; and the Sudras, the common peasants and artisans. Below and beyond them were the outcasts, the Untouchables, who did the dirty work. In the old days you could tell a man's caste just by looking at his job. Today a man's job is often still the best clue to his general caste position, although there are now some 3,000 subcastes. The temple priests are still Brahmans, and the street sweepers and tannery workers are still almost exclusively Untouchables. (*Harijans* or "Children of God" as Mahatma Gandhi named them, or "scheduled classes" as the Government calls them).

Modern India, however, has gone far to remove the worst injustices of the caste system. The 55,000,000 Harijans have special constitutional protection and job opportunities. They have become cabinet ministers and noted public figures. At the same time, some Brahmans have gone into the army and business. Intercaste marriages are becoming more common and accepted. It has been hard to maintain rigid caste attitudes

in the face of such new job categories as aviation engineers and atomic energy technicians.

The orthodox Brahmans are fairly easily identified, especially when visiting a Hindu temple. They are usually, but not always, lighter skinned than their fellows; this is more apparent in the South than in the North. They wear a sacred thread over one shoulder and have a mark of one of the Hindu gods chalked on their foreheads (for example, the mark of Vishnu, The Preserver, rising from the bridge of the nose like two thin white horns).

It is usually difficult to tell a Moslem from a Hindu by his clothing but look for the black fur cap (brimless and tapering at the top) worn by many Moslem men, especially in the cooler mountain areas like Kashmir. Many Moslem women observing the old habits wear the enveloping *chader* or *burqa*, making them look like animated tents.

Most easily spotted of all are the hearty and aggressive Sikhs, members of a vigorous religious brotherhood. They have been called the Texans of India. Sikhism bridges Hinduism and Islam and scorns the caste system. Despite comprising only 1/68th of the Indian population, they seem to many foreigners to symbolize all Indians. Sikhs do not shave or smoke. They are marked by their thick beards (often gathered up in a little net) and unshorn hair which they wrap in a turban. They are supposed to wear a wooden comb in their hair, an iron bangle on a wrist, an iron-handled knife and short underpants. But not all Sikhs these days keep their beards and these symbols. They are a forceful people with a martial background which makes them ideal for soldiering, police work and taxi driving. They are also enterprising businessmen. The head of India's leading chain of hotels is an unbearded Sikh. One caution: while all Sikhs are Singhs, not all Singhs are Sikhs.

Most Sikhs live in Punjab State in North India where the Hindu Punjabis share some of the Sikh characteristics. The Punjabis are husky, clever, industrious and lighter skinned than most other Indians. They are sturdy farmers and alert businessmen. Punjab, consequently, seems more dynamic and less languid than many other Indian states. Punjabi men wear a variety of clothing but are more apt than other Indians to cover their legs with ballooning pants closed in at the ankles. The women are more noticeable in their pajama-like *salwar* pantaloons topped by a knee-length blouse nipped in at the waist.

INITIATION TO INDIA

The Bengalis who come from Calcutta and the rest of Bengal stand out because they are, generally speaking, emotional and artistic. They have produced such intellectual giants as Tagore but they can also get unreasonably unstrung. Anybody whose name ends in "jee", such as Banerjee, Chatterjee, will be a Bengali, although not all Bengalis are "jees". (There are many who carry the Anglo-Norman sounding name of Roy.) They are devoted to the *dhoti*, that all-purpose white garment worn in many parts of India which either hangs almost to the ground like a sarong or is tucked up as a loincloth. It is a model of simplicity but hardly handsome.

Dhoti-wearing Indians will sometimes add a shirt which they wear with tails flapping outside, and perhaps a vest, sleeveless sweater or jacket. Nehru tried to popularize the *achkan* or high-collared tunic for formal dress. There was a time when the educated or business-minded Indian felt it necessary to wear Western dress like the British. Western styles are still popular in the cities but the emphasis now is on inexpensive, loose, indigenous garments of homespun materials. Most Indian men wear white clothing but may add a color touch, especially in Rajasthan, with a vivid turban of red, yellow, blue or some other striking color. A Rajput's turban is "built" out of 30 or 40 feet of thin muslin. The small white "Gandhi cap" identifies a member or follower of the ruling Congress Party.

Indian women are generally well covered from head to toe with long sarees although those women working in the fields, by the seashore or at building projects gather up the flowing material above their knees. Even poor women wear a remarkable amount of silver and gold as rings, bangles, anklets and necklaces. For most, this is their only personal wealth. Their bank accounts and insurance policies are on their bodies.

Indians with Mongoloid features—yellowish skin, high cheekbones and not much hair—come mostly from the fringe of northern India, the valleys of the Himalayas and Assam. They might, however, come from neighboring Nepal. In the South, those dark and thin Indians who seem notably quick and bright and have an unusual talent for speaking English are likely to be Tamils. They are often civil servants and teachers. Hundreds of thousands of them over the decades have moved overseas, mainly to nearby Ceylon and other regions in Asia and to Africa. The problem of the overseas Indians is mainly a Tamil problem.

Among the Jains, a small sect covers the face with white cloth to avoid breathing in, and thus destroying small insects. Far more on view are the *sadhus*, the wandering, begging and meditating holymen who are believed to number 6,000,000. They are especially visible at the big religious festivals. Wearing only a rope or thin strip of cloth, and occasionally nothing at all, they go about with their bodies smeared with ashes, their hair matted, and with only a begging bowl and trident in their hands.

At the other extreme are the maharajahs. They have lost their power and much of their wealth but they are still around and still part of the pageant of India. Even in democratic India with its coating of socialism, the advertising symbol of the nation's government-run Air India is a round little maharajah. These days, most of the princes with their homespun cotton or Savile Row suits can be lost in the crowd in Bombay, Calcutta or New Delhi. Picture this, however: a fat, beautifully dressed man with an imperious air, his fingers weighty with sparkling rings, his mustache as clipped as his Oxford accent, rides by in a chauffeured limousine with a beautiful woman, Indian or otherwise, at his side. Your first guess would be correct.

A Massive Democracy

Language is a monumental problem in India. It helps give the country its fascinating variety but it is also an explosive force. It has such power that the Indian Government was forced, very much against its will, to shape the Indian states according to the dominant languages in each area. There are 14 major languages, and no less than 544 dialects. Each major language has its ancient literature and is spoken by millions. More people speak Telugu, one of the many languages of South India, than the number of Europeans who speak Dutch, Flemish, Danish, Swedish, Finnish and Norwegian combined. I once shared a railroad compartment with a Bengali, a Tamilian, a Punjabi and a Gujarati. Each first spoke out in an incomprehensible burst of words of his own language, which no one understood. Silence fell until one man said something in English, which everyone more or less understood, and then there was no stopping them. Indian English is distinctive and melodious. I felt surrounded by a lot of dark-eyed Welshmen.

The extremes in India run through the whole society. The mass of the people are poor, just barely surviving on an indi-

INITIATION TO INDIA

vidual annual income of less than two weeks' pay of an American laborer, yet India still has its maharajas and a powerful class of millionaire businessmen. Most people in rural India are illiterate and have seldom been more than a few dozen miles from their villages, yet the Indian elite is composed of European-educated intellectuals whose cultivation and command of English can be breathtaking. Seventy-five percent of the population live in India's 600,000 mud-hut villages. By the first look of it India seems the least industrialized of nations, yet it has had a steel industry for over half a century and produces everything from sewing machines to Diesel locomotives. Independent India has been pushing a "socialist pattern of society" and certainly has a high degree of nationalized activity, but it is still overwhelmingly a free-enterprise economy, and purposely so.

Perhaps the most interesting paradox of all is the genuine cordiality between the Indians and their recent rulers, the British. Led by Mahatma Gandhi, the Indians waged a freedom struggle for decades against the colonialists who had ruled them for some two centuries. Most of the leaders of independent India suffered years of imprisonment and sometimes physical injury. Yet once freedom was won there was no great national urge to seize British property and remove all traces of imperial rule. Moreover, British business investment in India has doubled since Independence Day, and 6,000 more Britons live in India than they did then. English remains the sole unifying language of the multi-lingual country despite the government's efforts to spread the use of Hindi. India has been a contented and honored member of the Commonwealth even though it has renounced allegiance to the British crown.

When Queen Elizabeth drew the largest and most adoring crowds in Indian history during her recent tour of the sub-continent, one English journalist shook his head and decided that "India is incomprehensible." A less baffled London editor wrote with truth that "India is a great independent country which can afford to disregard past humiliations which she has triumphantly outlived."

The triumph was not easy. The India-Pakistan partition brought on one of the greatest migrations in history as millions of Hindus and Muslims switched countries. Although Britain

proved itself to be the wisest of the colonial powers as trained Indians stepped into responsible positions, the early confusing years of independence had all the frenzy of an emergency ward. No less than 562 maharajas and princes had to be persuaded or strong-armed into turning over their powers and many of their holdings to the nation. A federal system of government had to be created even as the authorities struggled with a flood of refugees, put down religious clashes and tried to head off those separatist groups which wanted to split off from India for reasons of religion, language or race. Mahatma Gandhi—part mystic, part master politician—who had dominated Indian affairs for three decades was assassinated during a prayer meeting. There were fears that India would destroy itself. Fortunately, the party which had led the freedom fight was firmly in power and strongly led by Nehru, Patel and a host of dedicated and responsible men and women. This fact gave India an advantage enjoyed by few other of the emerging nations of the postwar years.

For a decade and a half, while democracy failed and economic plans floundered in other new countries, India has had remarkable stability, a sound currency, sensible planning, a healthy rate of growth and a strong sense of direction. India is a thoroughgoing democracy: in terms of population, the largest in the world. Few other countries enjoy anything comparable to India's high degree of political freedom. The garrulous Indians make full use of their freedom of speech. The press is alert and uninhibited.

I have often recalled a thought-provoking comment made by British Prime Minister Harold Macmillan when he visited India a few years ago. He said that "of every nine people in the world who are enjoying the privilege and freedom of living under conditions which you and ourselves would describe as democratic, four are Indians."

Despite widespread illiteracy and the difficulties of communication, India has held several vast national elections which brought out a far higher percentage of voters than is customary in the United States. The Indian public has repeatedly given its mandate to a government which has promised more sweat than cheer. Austerity has been real, taxes high and present comforts sacrificed for future prosperity. Swinging between emphasis on agriculture and stress on heavy industry, India has gone in for long-term planning and grand schemes along with

INITIATION TO INDIA

encouragement of free enterprise. While falling short of many hopes, the achievements so far have been substantial. During the last 15 years national income rose 70%, industrial output 150%; steel production more than doubled, fertilizer output went up 20 times, and food grains increased from 50 million to over 95 million tons annually. Most gratifying of all, the number of youngsters in school or college has soared from 24 million to 60 million.

The status of women is undergoing a drastic change. Now offered an equal chance to get an education and encouraged to go into the professions, Indian women are no longer as sheltered and submissive as they used to be. They have become government ministers, lawyers, scientists and famed national figures.

On the March

While life for most Indians is still hard, they are more secure these days and their horizons have widened. Famine and floods still strike but relief comes sooner and more surely than in the past. Many peasants' sons have flocked to the cities to find a whole new way of life. From the technical schools and engineering colleges has come a new kind of Indian. He has burst out of his "invisible cages" of caste and religion. Once thought to be suited for only one kind of work, depending on his caste and economic status, he now seeks out the work that suits him. He marries for love instead of by family arrangement. He prefers the cramped but private conveniences of a city apartment to the crowded communal living of the joint family system. He could be an advertising man in Bombay who catches an early evening commuting train to the suburbs or a metals specialist working at a giant new aluminum plant put up by an Indo-American business combine.

This member of India's new elite stands in vivid contrast to the more familiar Indian types: the dhoti-wearing peasant working his parched fields; the fluttery *babus* or ink-stained office clerks who make bureaucracy in India a thing of wonder and exasperation; the betel-chewing Marwari merchants who sit cross-legged in their shops surrounded by pillows and dusty ledgers; the Shakespeare-spouting provincial intellectuals; the millions of believers who flock to the sacred Ganges; the sleepers wrapped in white cloth ("the sheeted dead," Kipling said) who line the sidewalks of Calcutta and Bombay at night and fill the corners of railroad stations throughout the country.

Millions of Indians continue to do the identical work of their ancestors, as if there had been no passing centuries and millenniums. *They*, rather than books, keep history alive. They treat events of a thousand years ago as if they had happened yesterday. In the northwest areas of India and Pakistan people still speak intimately of Alexander the Great, whose armies swept into the subcontinent more than three centuries before the birth of Christ. In the little princely state of Swat along Pakistan's Northwest Frontier we were astonished by the blue eyes and fair features of some of the palace guards of the Wali of Swat. "Descendants of Alexander", we were told.

The durability of Old India is astonishing. The impact of the brand new Indians is overwhelming. Every day some 30,000 new babies are born in India. With birth far outpacing deaths, the population of India now increases every year by eight million—a number greater than the population of Austria or Chile, Cuba or Sweden.

Malaria control, public health measures, better child care and better diets have all helped raise the pressure of numbers. It is both an achievement and a disaster. India must grow even faster just to stand still. The careful calculations of the five-year-plan experts have been knocked askew. And yet one American expert sees population pressure as a disguised blessing. He calls it "the only force strong enough to overcome the intense conservatism of the Indian peasant." If the peasant can be persuaded to change his ways, plow more deeply, plant more selectively, lean more on fertilizers and modern methods, his output of rice and other foods could be increased dramatically.

Despite the inhibiting dedication to the past, many modern ways have been adopted with almost frightening speed. Movies are so popular in India that the studios in its three biggest cities, but especially in Madras, produce a new feature film at the rate of almost one a day, giving India the world's third largest film industry. Most Indian movies are slapdash musical melodramas lasting about three hours; a handful have been international prizewinners. Many Indian youngsters are jazz fans who flock to tea shops to hear modern music. Although Indians like to make a special virtue out of poverty and self-denial, I have found them to be as anxious as anyone else for cameras, radios, refrigerators, automobiles and other modern gadgetry. At the same time, India has no more need for such

INITIATION TO INDIA

conveniences as vacuum cleaners, lawn mowers and electric dishwashers than it has for conveyor belts at building sites. There are always more than enough people eager to be hired cheaply for any job. Most of the bricks and mortar of India are carried on the tops of women's heads.

The Human Touch

What are the Indians like? No answer can be complete or fair. It can only be personal. Some people say "they are easier to love than to like." The same foreigners who become annoyed by any number of Indian habits can also be passionately in love with India. The Indians are a mercurial people, quickly elated, quickly depressed. They are good at spinning grand plans or "schemes" but not so good on the follow-through. They are a convivial, congregating people who seem as natural in crowds as bees in a hive. Probably no other country, however, has so many lonely wanderers and god-seeking mystics sitting aloof meditating on mountaintops. Indians jabber and gesticulate with an almost Italian explosion of words. They can be merciless gossips. An American historian who attended a convention of political scientists in Jaipur came back with his head ringing. "This is without question the wordiest, talk- ingest civilization I have ever encountered", he said.

The husky, bearded Sikhs, who are found behind the wheels of most of the taxicabs of northern India, drive like fury. Some others, including many a customs official, too, have an unfortunate arrogance and insensitivity about the feelings of others. The caste system has not encouraged human charity. (In fact, animals often make out best. Indian crusaders campaign against "cow slaughter", set up old-age homes for useless cattle and build bird hospitals.) Many Indians are still excessively humble or easily wounded by a slight. "It isn't the heat", one foreigner said, "it's the humility." But there is no prouder sight than that of the handsome red-jacketed, jack-booted horsemen of the President's Bodyguard and the young athletes and dancers of the various Indian states as they swing down the Rajpath during January's spectacular Republic Day Parade.

Indians are indulgent with children and kind to foreign visitors. In traveling tens of thousands of miles in India I never met an unkindness that mattered, and often I was overwhelmed by friendly attention. During the great festival at Puri, where the idol Jagannath and two other deities are pulled along in

monster wooden carts, the young maharaja made sure we would see the view from the balcony of his palace. When we went into the sea of people we were provided with an elephant to move about more easily. On the ground, young boys sprayed us with water from a bicycle pump to keep us cool in the fierce heat. Village women who jangled with ornaments touched my wife's fair skin wonderingly; many had never seen a foreign woman before.

Any visitor will soon have a memoryful of such images and experiences. I recall one leaden day when we looked out the window of our New Delhi home to watch the monsoon rain lash our banana and papaya trees. Down the road splashed a motorcycle driven by a rotund Indian dressed in a spotless white tunic and jodhpurs. Perched right behind him on the baggage rack was another but far skinnier Indian, obviously his bearer, who was holding a large black umbrella over his head.

As for general advice on how to enjoy India, I'd say be patient, be cheerful, be sensible. India's climate and habits are different from what you're used to. Try to get in tune with the country instead of fighting it. Whatever goes wrong will get right one way or another. Things work out. The Indians are great improvisers.

India has its own special gaiety. At its weddings and festivals it is ablaze with color and noise. There are animals and birds everywhere to add to the hubbub: wandering goats and cows; horses pulling tongas which jingle with bells; camels and elephants loping and lumbering past fleets of bicycles; dancing bears and snakes in baskets amusing children who feel no need of entertainment by television. Monkeys and parakeets tease pedestrians and in New Delhi the jackals howl at night near the President's Palace, a Mogul Versailles.

In this struggling land there is tolerance of human foibles. No one seems to care that a man in charge of vast scientific enterprises should refuse to perform certain tasks just because his favorite astrologer has told him not to. There is also much earthy humor, as befits a people so close to the soil, and a quiet amusement about the things they do. An American visitor who asked a progressive Indian woman why she continued to wear the traditional dab of red rouge on her forehead was told, "It really doesn't mean anything any more, but I just don't feel dressed without it."

On every count it is an incomparable country, easy to love,

INITIATION TO INDIA

hard to forget. "India flows by us, 'seething, inscrutable, ecstatic... We can only guess at what lies in her secret heart." It is changing and changeless. It is growing into a modern state and its potential is enormous, yet a timeless quality pervades. Much remains as Kipling found it in *Kim*: "All India was at work in the fields, to the creaking of well wheels, the shouting of ploughmen behind their cattle, and the clamor of crows."



THE INDIAN WAY OF LIFE

Mysterious or Comprehensible?

BY

KHUSHWANT SINGH

(A Sikh from Shahpur (now in Pakistan), lawyer, diplomat and journalist, Mr. Khushwant Singh is above all a well-known Indian author. His works include "The Sikhs", "The Mark of Vishnu", "Train to Pakistan", and "I Shall Not Hear The Nightingale".)

"What are the dominant traits of Indian character?" We put the question to 20 men and women who knew India well and were as representative of the different social and intellectual levels as one could find: half of them were Indian, half foreign of various nationalities. They had only ten seconds to give their replies. From the answers, we were able to draw two conclusions. First, that most foreigners held the Indians in higher esteem than the Indians themselves. And second, that the one trait on which both the foreigner and the Indian were agreed and which polled the highest votes, was hospitality. Other answers were equally revealing because they represented as it were, the two sides of a medal.

INDIAN WAY OF LIFE

The foreigners usually saw the brighter, Indians the darker side of their character. Thus I was able to pair off the answers, one representing the foreign, one the Indian version, somewhat as follows: spiritualism with religiosity; respect for elders with the inability to make decisions; resilience with resignation; politeness with sycophancy, and so on.

Hospitality

The near-unanimous agreement that with all their other faults the Indians are hospitable will reassure people who are contemplating visiting India but are a little dubious of the reception they might get from a nation who look so different in their costumes, who eat exotic spicy foods, speak a babel of baffling languages, worship strange gods and seem to have a way of life uniquely their own.

If the Indians are as hospitable as many people seem to think, it gives the foreigners just the opening they would like to get to know more about the character of the Indians and their way of life. But one has to tread cautiously because, as with other nations, it is important to know something of the conventions of hospitality, the customs and manners of the people before venturing into their homes and trying to cultivate a personal acquaintance. Not infrequently ignorance of these customs and conventions can lead to misunderstanding and turn what might otherwise have been a rewarding association into an unpleasant experience.

The first thing to remember is that there is no such thing as a standard Indian any more than there is a standard American, European, or African. This is hardly surprising since India has more than 439 million people of different races (Aryan, Dravidian, Semitic, aboriginal and others) who speak over 150 languages and dialects, follow diverse religions (Hinduism, Islam, Christianity, Sikhism, Jainism and Zoroastrianism), wear different kinds of dress, eat different kinds of food and live in different ways. Nevertheless, from the point of view of the foreign visitor, they can be divided into two broad categories, the Westernized and the traditional.

Westernized and Traditional Indians

The Westernized Indians can be so completely Europeanized or Americanized in their speech, behaviour and attitude to things as to be indistinguishable from people of the same social class

anywhere in the Western world. The foreigner may feel that there is nothing Indian about this class except their looks and the dresses of their women. These Indians speak English in their homes along with their mother tongue; their women shake hands with their guests, take a cocktail or two, eat Western food, dance to the latest hit tunes or listen to European classical music; they live altogether like anyone in a fashionable suburb of London, Paris, New York, or Rio de Janeiro. A foreign visitor will naturally be completely at ease with this class of Indian because he does not have to be cautious of doing or saying the wrong thing. People of this type can be a gentle introduction to India because, however Westernized, they know their country well, are usually informed on Indian history, music, art and literature, and above all, although a very small minority of the population, their importance in the political, administrative, social and cultural life of the country is much greater than their number would warrant.

The second category of Indians form the bulk of the population: in the language of the cliché, the men in the street and the peasants in the field. They are strict in their religious observance, respect age-old customs and continue to live in the way their forefathers lived. The foreign visitor will naturally want to know them, but he will find communication somewhat difficult even when communication is established by learning the language or through an interpreter.

Making Friends

A good way to get a sample of Indian temperament and behaviour is to take a journey in a compartment, other than airconditioned or first class, of an Indian railway train. It will be probably a bit uncomfortable, nevertheless a memorable experience. The people look at you for a little while and try to comprehend why a foreigner of means should be wanting to enter a second or third class compartment and not ride in an airconditioned coach. Then they shuffle against each other and make room for you to sit down (something they may not always do for their own compatriots). The women will take side-long glances or peer through their veils, and the children will pester their elders with questions about you. When curiosity gets too much for the men one of them knowing English will open the conversation with you. In all likelihood the first

INDIAN WAY OF LIFE

question will be about your name, the second about your profession, and if they find you sufficiently communicative they will certainly ask you for your impressions of this country. Within half-an-hour of such intimate conversation they will know all about you as you will know all about them. You will be claimed as a dear friend, almost a relation.

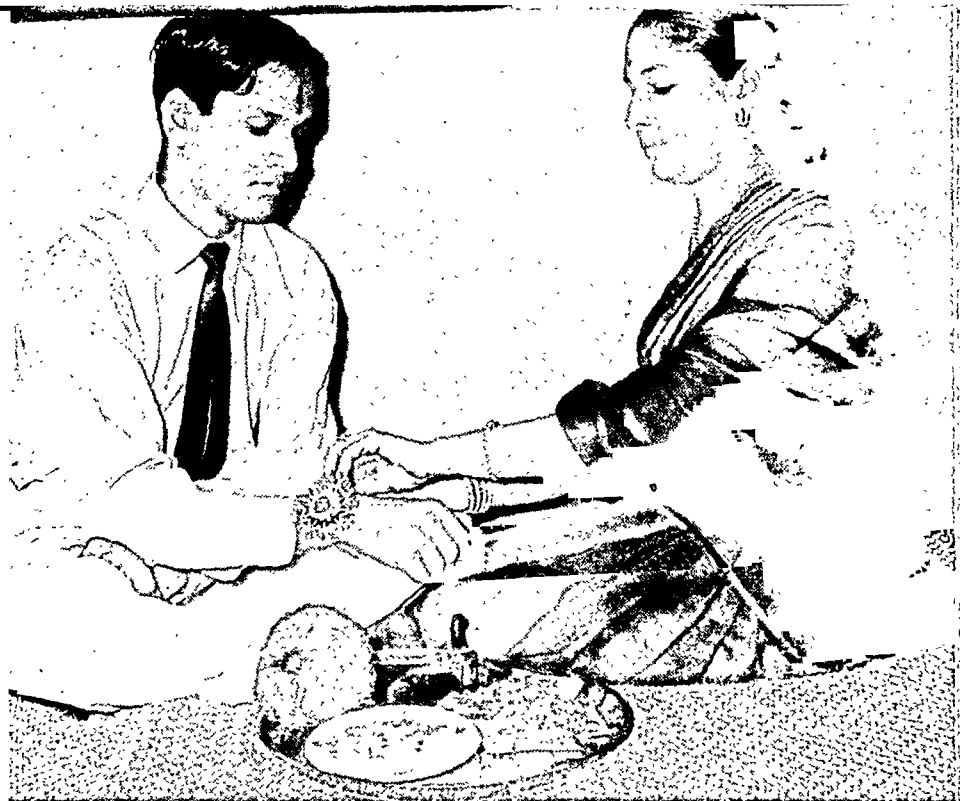
If it is nearing meal time you will be invited to partake of their food. Some people may hesitate to offer their simple fare simply because they would not know how to say "no" if you in return offered them food which may contain something which is forbidden to them by their religion. (A large proportion of Indians are strict vegetarians who will eat neither meat nor fish nor eggs nor any food which contains any of these things. Hindus, who form the great majority of the population, will never touch beef; the Muslims have the same food laws as the Jews and may not eat pork or meat not from a *kosher* butcher. The Sikhs do not smoke; like Hindus they abstain from eating beef.) But if you join Indians at meal and in return offer something they can eat without hesitation, you will have created a close relationship indeed.

By the time you are about to leave, you may receive pressing invitations to visit your new friends in their homes. The men will shake you by both your hands and wish you God-speed; the women will join the palms of their hands to say *namastey*—(Indian women do not shake hands so you must not extend yours). The children will simply ogle and like any other children refuse to be bullied into saying anything.

The introduction in the railway train will stand the foreigner in good stead when he visits a traditional Indian home. It will not take him long to learn that in many homes one takes one's shoes off at the threshold; how to recline on a charpoy or sit cross-legged on a mattress on the floor; to eat *chappatties*, *dal* and rice with his fingers and find out that not all Indian food is spicy nor does it offend a host if a guest politely excuses himself from eating something he does not like. For the rest, it is the same as in the railway train: women are not spoken to directly unless they speak first and children may be fussed over but not admired.

A Joint Indian Family

There will be some aspects of an Indian home which may not be familiar to a foreigner. Many Indians, particularly in



Above: A girl ties a rakhi to her brother's wrist, symbolizing her prayers for his well-being. Below: Traditional Hindu weddings are always solemnized before the sacred fire.

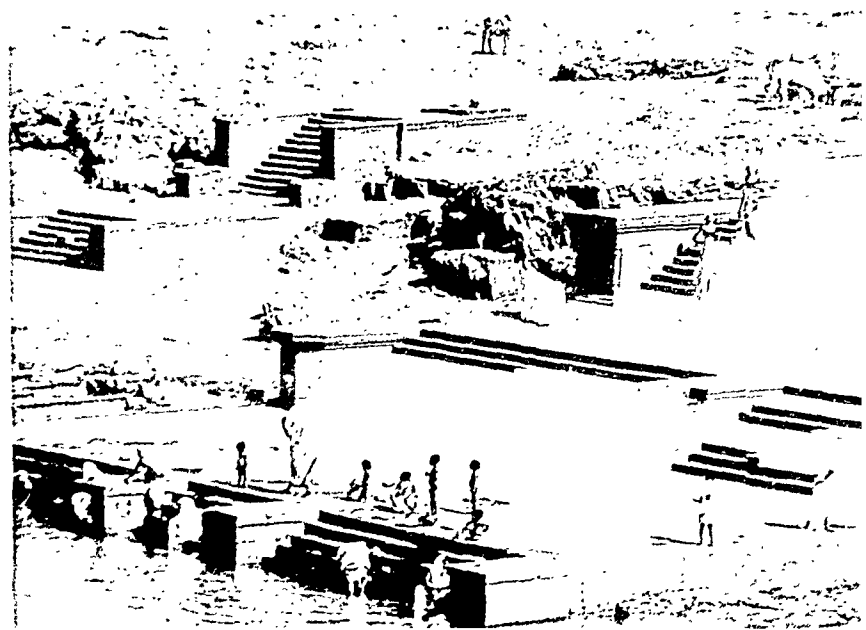
Photos: top Gov't Tourist Dept., bottom Associated Press Photos





A gathering of Brahmins listen to a spiritual lesson on ablution. A river to India is more than symbolic, however; it is a necessary part of daily existence.

Photos: top P.R. Shinde, bottom Cartier-Bresson—Magnum



the villages, live in joint families where grandparents, uncles, aunts, cousins and innumerable relations linked to each other through the male line live under the same roof. The home is presided over by the most senior male member of the joint family who is usually an old person and is treated with the deference due to a patriarch. His wife shares his prestige and rules the younger women of the family. A young Indian does not set up a house of his own when he gets married but brings his bride (usually chosen by his parents and elders) to the joint family home.

A typical Indian joint family is somewhat like a miniature commune where all the property is commonly owned and earnings of the individual members—whatever their calling—are thrown in a common pool. The family mess together and the head pays out the necessary expenses to each unit as he thinks best. The great advantage of the joint family is the economic and emotional security it provides to its members. The old, the sick and the disabled get taken care of. Adults step into the family concern and are provided with capital to expand the business. Children have cousins and second cousins to play with and aunts to help them with their homework. Babies have baby-sitters and nurses to look after them. The joint family system has grave disadvantages as well. It encourages parasites and saps individual initiative. When relations do not get on with each other, the atmosphere in the home becomes poisonous. It does not allow privacy or solitude.

The joint family system is fast breaking up. It still prevails in the villages but conditions in the cities do not favour the continuance of these semi-autonomous communes. Rapid industrialization has dealt a heavy blow to the institution and the new law which gives equal property rights to women will undoubtedly kill it within the next decade or two. The sentiment born of kinship will however outlast the dissolution of the joint family. One of the most popular sayings in India is "blood is thicker than water".

A Day in an Indian Household

Despite the great diversity of race, religion, language and occupation, the general schedule of a day's activities in one Indian home can be remarkably like that in another whether it is in the Punjab in the north, in Bengal in the east, or in Madras or Kerala in the deepest south.

INDIAN WAY OF LIFE

An Indian's day begins long before dawn. Religious people will sometimes get up as early as 4 a.m., have their bath in icy-cold water (it can be bitterly cold in January in the Punjab) and begin their prayers. Women will do the same and get down to their household chores like churning buttermilk and making butter. In the summer, since the day is too hot, peasants go out and plough their land under the light of the stars. Just before dawn the places of worship are full. Hindus are at the temple to pay homage to the rising sun and make their offerings to the gods who are woken from slumber. The *mullah* at the mosque raises his voice to the heavens calling the faithful to prayer. At the Sikh temple the morning service which begins in pitch-dark concludes just as the eastern horizon turns grey. People who are not very religious and believe that a healthy body contains a healthy soul will be seen striding along the roads taking their morning constitutionals chewing margosa or acacia twigs which they use as toothbrushes. In the public parks, people will be putting their bodies through Yogic postures.

Most traditional Indians, particularly the peasants, have only two large meals in the day: one in the morning after their prayers and bath (a bath is an absolute must before breaking the night's fast) and one late in the afternoon. What they eat depends on where they live. In the Punjab, Uttar Pradesh, Rajasthan and Madhya Pradesh, it will usually be wheat cakes (*chappatties*) with either lentils or some vegetable washed down with copious draughts of buttermilk. In the rest of India it will be rice, curds, lentils and vegetables. The pattern of eating in the cities and amongst the urbanized Indians is different. They go in for morning tea, a hearty breakfast, midmorning tea or coffee, lunch, afternoon tea and dinner. The food they take is usually a mixture of the Indian and English. A foreigner invited to an Indian home may be well-advised to request his hosts to give him an Indian meal rather than the Indian version of Scotch broth, cutlets and caramel custard.

Place of Religion in Indian Life

A trait of Indian character that attracts a great many people is the pursuit of religion. Most Indians themselves believe that the basic distinction between them and other people is that while they devote themselves to spiritual pursuits, others are more concerned with enjoying material comforts. Some Indians

will even suggest this as an explanation why the standard of living in India continues to be so low.

Foreign visitors spending a few days or weeks in the country may not notice this concern with the spirit and from the people they meet during their short sojourn may even come to the opposite conclusion. They usually illustrate it by their experience of bearers in hotels who demand tips after the addition of the customary 10% to the bill, of guides who take tourists to shops which give them commission (practiced all over the world), of shop-keepers who raise prices for foreigners (ditto), of shrines who exploit the credulity of the superstitious and force them to make offerings. It stands to reason that the people a foreigner is likely to meet in the course of his lightning travels are the sort who in any country are obsessed with the pursuit of money. But with a little patience he will see examples of behaviour in India which will be uniquely different from anything he will meet anywhere else in the world.

Religion most certainly plays an important part in Indian life. There are few homes, Hindu, Muslim, Christian, Sikh or Parsee, which have no niche without some sacred object, picture or idol, to which members of the family do not make obeisance and there are few old people who do not spend many hours of the day in contemplation and prayer. This does produce a sort of other-worldliness which can be rightly described as spiritual. Despite the great poverty that exists, one comes across innumerable people who have complete contempt for money and will continue to persist in a course of action which will further impoverish them. The most notable example of this is the Indian's respect for life. Villagers will let herds of deer eat their sugarcane rather than allow a *shikari* (hunter) to come and kill them; cows roam about the bazaars stealing vegetables and fruit from hawkers' baskets but people do little more than shoo them away; the damage done to the crops by monkeys and peacocks is quite incalculable but no villager will allow them to be shot near his home. When there are famines, the peasants would rather starve with their cattle than save their lives by eating them. This may sound illogical and incomprehensible to many people, but there is no denying the fact that there is something noble about it. The Indian's ability to retain his Indianism and way of life in the face of fierce onslaughts by invaders, the calm resignation with which they as a people face disasters like famines, floods, pestilence

INDIAN WAY OF LIFE

and earthquakes, the contempt for the clock in the hustle and bustle of modern conditions, arises from a deep-seated conviction in the transitoriness of life and the existence of the real truth.

Caste and Untouchability

There is much misunderstanding about the caste system and the practice of untouchability—institutions for which educated Indians today do not have much respect. It is useful to know something of its background and its incidence today before passing judgement on it.

The Aryans divided society into four classes and assigned specific occupations and privileges to each of them. Over the centuries, the four castes and the untouchables (who were kept out of them) developed innumerable sub-castes with rules of their own.

The outstanding features of the caste system were that people of one caste did not inter-marry with people of another; if possible they avoided eating with people of different castes and the first four castes treated the untouchables—as untouchables.

Caste was invidious and came to pervade all society, Hindu as well as non-Hindu. Even the Muslims and Christians began to develop caste systems of their own. There is a tragi-comic episode of the young Muslim Nawab of Ferozepore who in 1835 was convicted and sentenced to death for the murder of Mr. Fraser, the English Commissioner of Delhi. The nawab did not flinch when the sentence was pronounced, slept soundly during the night preceding his execution; in the morning he put on his best clothes, perfumed his beard and came out looking like a dandy. He mounted the scaffold smiling nonchalantly. But when the hangmen came to put the noose round his neck, he shrank back in horror: not because of the fear of death, but because the executioners were *mehtars*—sweepers of the lowest caste of untouchables.

The caste system was never wholly accepted by the Hindu masses and many religious leaders protested strongly against it. The two celebrated names in history are those of Kabir (1398–1518) and Nanak (1469–1539), the founder of Sikhism. And in recent years, Mahatma Gandhi made the eradication of untouchability his main task in life. It was due to the Mahatma's influence that Hindu temples were thrown open to untouchables (the Mahatma always referred to them as Harijans—the child-

ren of God) and later the practice of untouchability was made into a penal offence.

It is easier to pass legislation than to change a way of life people have practised over the centuries. Although in factories, railway trains and buses Indians mingle oblivious of each other's caste, in small village communities old prejudices still remain. Marriage between people of different castes is uncommon; marriage between people belonging to the caste-Hindu and the untouchable, practically unknown.

The Government today is doing its best to do away with the stigma of untouchability. Children of untouchables get scholarships in schools and colleges and a proportion of jobs are reserved for men and women of untouchable castes. There are legislators and Ministers from these castes. The younger generation flouts caste differences and Cupid has begun to shoot blindly, transfixing many high caste boys with girls of the untouchable community with the same dart. The leaven is fomenting fast and there is little doubt that within a decade or two, the caste system will be relegated from books of sociology to history.

The Position of Women

The position of women in India will surprise foreigners whose knowledge of the country comes from Indian classics or fiction. They may be astonished to learn that the only class which indulged in harems were the Princes and the very rich, and that the practice was not restricted to Indians alone. Among famous European polygamists who maintained seraglios of their own were: Sir David Ochterlony who, when he was Resident of Delhi, had 13 acknowledged wives who used to take the air in the evening on a string of caparisoned elephants; Col. James Skinner, the founder of the crack cavalry regiment, Skinners Horse, whose numerous wives gave him over 80 children. French and Italian generals in the employ of Maratha and Sikh rulers have left progeny through innumerable wives who still bear Indianized versions of French and Italian names. The general run of Indians took a second or third wife in circumstances where in Europe a man would get a divorce and re-marry, e.g. in cases of infidelity, desertion, insanity, or a woman's inability to produce a son—for the son-cult has always been strong in the Orient. But such cases were very rare—and are absolutely unknown today.

Indian Relaxation

People who find the hustle and bustle of life in the West intolerable, envy the Indian's ability to be at peace with the world. This ability to be at peace without external stimuli is fast disappearing because the younger generation has accepted the Western value: give every flying minute something to remember it by. Now, a generation of Indians is coming up for whom even the stopwatch is not a meticulous enough judge of time and we have a new tug of war between the two Indias: one content to travel by bullock cart, the other riding the winds on jet aircraft.

In the realm of amusement and pastime, as in others, the Westernized Indians are distinct from the Oriental Indians and the urban different from the rural. For the Westernized the pattern of amusement is much the same as in Europe. After a day's work, most of them will go to their clubs to swim or play tennis, squash, hockey, or badminton. After dark, some will play billiards or adjourn to the card room for a rubber of bridge; others will go to the bar or take the dance floor. Some will go home and have an early dinner to get to the cinema. Since a large section of the Westernized urbanized Indians have servants, the men and women are freed from domestic chores. There are many Indians who are too poor to cultivate quiet pastimes like reading, writing, listening to good music, painting, or gardening even if they wanted to.

Things have begun to change for the better. The interest of the younger generation has been stimulated in things worthwhile. There are poetry reading circles, political discussion groups, camera societies, amateur dramatic societies, music societies. In addition, there are Free Masons, Rotarians and Lions who organize meetings of their own.

Indian drama has been the traditional open-air type. Besides, there are professional and amateur groups in the cities. The Government is planning to build theatres in all the big cities. Within a few years, plays that are now staged by amateurs in borrowed halls will be acted by professionals in proper theatres. In recent years, noticeable interest has developed in European classical music and famous orchestras from the West draw large audiences in the big cities.

Life in the smaller Indian towns—which are neither cities nor villages—can be extremely dreary. Apart from the club, with

perhaps a tennis court or two and a cinema showing an Indian picture, there are few things besides.

Villagers, like the mass of the poor in the cities, have few pastimes and amusements. The day's work in the field leaves a farmer with little desire to do anything more than eat his food and slumber on his charpoy. Women have a lot to do in the home: cooking, spinning, grinding corn, churning butter, looking after their husbands and children; they too have little time for anything besides an hour or two of gossip while they work. Only the young have time for fun. In most villages, Indian-style wrestling is a great favourite.

The chief pastime of the poor are births, weddings, deaths, and religious festivals. That is the principal reason why marriage and other ceremonies are so long and elaborate and why India has so many festivals. Religious observance is the least part of the festivity and the temples are the only place where everyone foregathers. Many people do not bother to go in to pray—or do so briefly to see what else the occasion has to offer: sweetmeat stalls, betel-sellers, toysellers, jugglers, snake-charmers, medicine vendors, and fortune tellers.

Epilogue

There is an old Indian legend about five blind men who wanted to know what an elephant was like. The beast was brought to them and each one felt a part of it with his hands; one grabbed the trunk; another one of the tusks; one caught the tail, one ran his hands over the massive sides and the fifth clasped one of the legs in his arms. Then they proceeded to describe the elephant in terms of their personal experience. "It's like a big snake", said the first. "No", protested the second, "it's like a long pointed staff of hard, glossy wood; "it's like a rope with tassels at its ends", said the third. "No", disagreed the fourth, "it's like a wall". Said the fifth, "it is like a pillar".

It is significant that the elephant is the symbol of India and one part of it is as different from the other as the tusk of ivory is from the shipcord of the tail. A casual visitor may, like the blind men of the fable, be tempted to exaggerate and enlarge his limited personal experience to a picture of the whole truth. He ought to spend some time looking at the country and meeting its people. It will be a fascinating experience and he will discover that India, which is reputed to be so incomprehensible, is after all not so mysterious.



THE HISTORY OF INDIA

From Invasions to Independence

BY

K. M. PANIKKAR

(One of India's leading figures, a statesman, diplomat and scholar, the late Dr. Panikkar was the author of many works on history and social science.)

Enveloped by the ocean on three sides and cut off by mountain ranges from the rest of Asia, the Indian subcontinent has at all times enjoyed a marked geographical unity. The dominant geographical features which stand out in relation to this area are the high and impenetrable wall of the Himalayas which provides the Gangetic valley with its great river systems; the

Deccan massif which divides the country and separates the peninsula from the plains of Hindustan; and the Great Indian Desert which is a projection of the arid regions of West Asia almost to the heart of India. While the Gangetic plain is well watered by the perennial river system of the Ganges and its tributaries, the Deccan plateau is an upland where, broadly speaking, the rivers become irrigable only at their deltaic mouths.

India also presents a variety of climates which give to the country its continental character. From the Himalayan regions with their perpetual snows to the torrid heat of the South, India possesses every kind of climate.

Another geographical feature deserves emphasis. The seasonal trade wind, the monsoon, blows across the Arabian Sea and reaches India with almost mathematical regularity in May and traverses the country in June and July. It brings with it rain-laden clouds which water practically every part of India in varying degrees and return to the Arabian Sea in September and October. Not only has the economy of India been dependent on the regularity of this rainfall, but from the earliest times the monsoon winds have helped to make Peninsular India a centre of maritime communications.

Not much is known of prehistoric man in India. Available evidence, however, suggests that at a fairly early period the use of iron, copper and other metals was widely prevalent indicating the progress from the paleolithic to a comparatively developed form of culture. By the end of the fourth millenium B.C. India emerges as a region of a high and developed civilization comparable in many of its characteristics to the contemporary civilizations of Egypt and Sumer. The area, extent and duration of this civilization are still matters of controversy. Originally it was thought that it was confined to the Indus valley, but recent discoveries have established it beyond doubt that the Harappan culture, as it is known, extended well into Rajasthan and to the South into Gujarat.

The Harappans, as these proto-Indians have come to be designated, lived in well-planned cities with a very good system of drainage. Their houses were commodious and of baked bricks. They knew the use of gold and precious stones and seem to have cultivated cotton and wheat. The humped bull, the sheep, the elephant, and the camel had been domesticated. The harbour that has been excavated at Lothal in Gujarat

HISTORY OF INDIA

proves that they were a seafaring people, who probably had established connections with the ports of Sumer.

This early civilization which was spread over so wide an area was not altogether destroyed by the later invaders (the Aryans). Many of the religious practices and speculative doctrines of these early Indians, such for example as the worship of Siva and of the mother goddess, have survived in the Hinduism of today.

The destruction of the Harappan civilization was the result of the Aryan invasions which may be considered the beginning of Indian history. The Aryans were a nomadic, pastoral people whose original home seems to have been somewhere in Central Asia. Some-time in the middle of the third millenium B.C. they started on a great migration, which covered portions of Europe and Asia. A section of this migratory movement reached the frontiers of India by about 2000 B.C. when large groups of them entered the sub-continent in search of new pastures. When they reached the Indus, they met with the opposition of well-organized urban communities living in fortified towns. The newcomers were, however, able to overcome this resistance and establish themselves in the Punjab. But by the time the main body reached the Yamuna (Jumna) not only had the momentum of the invading forces slackened but the earlier Aryan settlers in the Jumna valley had allied themselves with the well-organized and powerful chiefs of the indigenous populations to resist the new Aryan invaders from the Punjab. The great battle of the Ten Kings, of which the *Rig Veda* sings and in which the settlers of the Jumna valley threw back the invaders, closed the era of Aryan invasions.

This is a turning point in Indian history, for as a result of the termination of new Aryan invasions, a historic synthesis was worked out between the settled Aryan tribes and the indigenous population of the Gangetic valley. The Aryans took from the local inhabitants many of their religious beliefs and their urban and village organizations. Their own dominant and enduring contributions were a language of great flexibility (Sanskrit), a literary tradition, an adventurous spirit and a sense of racial exclusiveness.

From the Gangetic valley where this synthesis was evolved which may broadly be called Hinduism, the new social organization gradually spread to the whole of North India. In the forest areas immediately to the south of the Gangetic valley

the population continued to lead an undisturbed life, but in their midst there arose settlements and colonies of the new civilization of the Hindus giving to the whole of upper India an appearance of social unity. Slowly these communities began to evolve into political organizations. Even in the *Vedas* of the early Aryan people, we could see the germs of organized politics, allusions to kings, overlords, military leaders and political advisers. With the spread of the Aryan groups over the whole of North India, organized states like those of the Bharatas and the Kuru Panchalas also began to make their appearance.

The new people soon began to penetrate into the South. The high adventure of this exploration which opened up the area south of the Vindhya to Aryan ideas is the theme of the great epic *Ramayana*. Though the poem itself was composed at a later period, there is no doubt it deals with a much earlier tradition. Similarly, the other great epic, the *Mahabharata*, though it deals with the war between the Kurus and the Pandavas, both belonging to the Bharata clan, treats of a period when the Aryan ideas had penetrated to the South and the Dravidian states of South India were accepted within the structure of Hindu life.

Emergence of New Faiths

The political evolution of the Indo-Gangetic valley during the earlier half of the first millennium B.C. was marked by the emergence of a number of States. Though the kingdoms were organized under different dynasties and many communities were republican, the social and religious organizations of North India followed a common pattern. It was also a period of great religious unrest. The ritualism of the *Vedas*, with its sacrifices to Indra (god of the thunderbolt and the maker of rains), Mitra (sun), Agni (fire), and other gods did not satisfy the spiritual needs of a community fast evolving into a settled civilization. In consequence, there grew up a spirit of philosophical speculation which found expression in short metaphysical treatises, the early *Upanishads*.

During the period of intense quest many religious leaders of influence arose among the people, each one proclaiming his own doctrines and disciplines. Of these one was destined to leave an indelible mark on human development and to shape the lives and thoughts of millions of men all over the world. Gautama, the future Buddha, was born in 566 B.C. in Lumbini

on the borders of India within the present kingdom of Nepal. He was the son of a local chief of the Sakya clan, Suddhodana. Early in his life he showed a contemplative turn of mind and though his father tried to interest him in wordly affairs, Gautama left his home, his wife and newborn son, in search of truth and the secrets of human life. He sought knowledge and religious experience from different masters, but failing to obtain satisfaction from their teachings entered on a course of contemplation at the end of which he claimed to have attained supreme enlightenment and thus achieved the stage of Buddhahood.

For a period of forty years, from his sermon near Benares, he preached his new religion. Its essential feature was that sorrow was the basic fact of life which could be eliminated only through a discipline meant to eliminate its causes. The Buddha's ministry was historic in three important respects: he preached his doctrine to the common man without reference to caste or social position; his sermons were in the popular speech of the area and not in Sanskrit, the learned language of philosophical speculation; and thirdly he established an Order—the Sangha—a monastic organization to which all ordained monks and nuns belonged. It is the establishment of this Sangha with its rigid discipline that enabled his new doctrine to survive as a great religion. The Buddha attained Nirvana in 480 B.C. Though born in Nepal it was India that witnessed his Enlightenment and was the field of his subsequent activity.

An elder contemporary of the Buddha was Vardhamana Mahavira, the last *thirthankara*, or prophet of Jainism. Mahavira did not claim to found a new religion or to discover new truths but only to explain the teachings of the previous masters. The Jains form an important section of the population even today, in Gujarat and in Rajasthan.

The Mauryan Empire

The valley of the Indus in Western Punjab had in the fifth century B.C. passed under the authority of the Persian Empire. It was organized as a separate satrapy or province and was named "India". The conquest of the Persian Empire by Alexander in 330 B.C. brought the Macedonian monarch to the Indian satrapy of the Persian kings. This was the first encounter between Europe and India.

When Alexander retreated without attempting to march

further into India, Chandra Gupta, a discontented scion of the Nanda dynasty then ruling in Magadha, took advantage of the confusion created by the invasion to lead a national movement and to drive out Alexander's garrisons. Later he marched on to Magadha in the Gangetic valley and driving out the last Nanda monarch, proclaimed himself Emperor.

The dynasty which he founded (323 B.C.), the Mauryas, created the first imperial tradition of India. Defeating Seleucus Nikator, the successor to Alexander's Asian dominions, he annexed the territory now known as Afghanistan to his state. The Mauryan empire thus extended to Kabul in the west and covered practically the whole of India excluding only the extreme tip of the Peninsula. For the first time India was thus brought under a single political authority and the lesson of that unity became embedded in Indian tradition and survived all intervening periods of chaos. Besides, the Mauryas endowed India with an organized administrative service which not only collected revenues and maintained law and order, but undertook large-scale irrigation works.

An ambassador of Seleucus Nikator, Megasthenes resided in Pataliputra (the modern Patna) and we know from the report he left that he was able to travel from the western boundaries of the Empire to Pataliputra, a distance of some 1,200 miles, over a magnificent highway which, with modified alignments, still exists and is known as the Grand Trunk Road. We also know from Megasthenes that the internal unity of India had been accomplished even before the time of the Mauryas. The social integration of the Hindu people based on an elaborate system of domestic rituals and a broadly uniform code of laws was achieved in some measure in the period before the Mauryas though the process went on for a considerable time afterwards.

The Mauryan Empire lasted for over a hundred and fifty years and counted among its monarchs Asoka who is recognized as one of the great figures in world history. After an early period of warfare and conquest Asoka forswore war as an instrument of policy and declared in a moving proclamation that the only conquest worth making was the conquest of self. A convert to the non-violent doctrines of the Buddha, Asoka devoted the rest of his reign to the moral elevation of his people, preaching to them a high code of morality and ethics in numerous proclamations inscribed on stone which have come down to us. He also entered on a period of intense missionary ac-

tivity sending scholars and monks to all parts of the then known world including Syria, Egypt, Macedonia and Epirus. The conversion of Ceylon to the religion of the Buddha was the achievement of one of the missions sent out by him. The Mauryan age was also a period of high civilization. Some idea of the unique artistic achievements of the period can be had from the great *stupa* at Sanchi near Bhopal in Central India and the numerous commemorative pillars erected by Asoka himself in different parts of the country.

With the decay of Mauryan power and the disappearance of a strong central authority pressures began to develop on the frontiers. Under a notable monarch, Kanishka, the Kushan Empire included vast areas of Central Asia and extended well up to Mathura on the Jumna. Kanishka became an ardent Buddhist and thereby the Empire itself became a transmission belt for the spread of Indian culture in central Asia and gradually into China.

In the Gangetic valley the period following the downfall of the Mauryas witnessed the growth of powerful kingdoms none of them strong enough to revive the imperial tradition till the rise of the great Gupta dynasty (*circa* 320 A.D.). But the intervening period was of great importance from two points of view. In the Gangetic valley the orthodox Hindu tradition re-established itself under the local dynasties and Sanskrit literature witnessed a great revival which was to have very far-reaching consequences. Secondly, in the area between the plains of Hindustan and the Deccan plateau a new dynasty known as Satavahanas established itself as a great power. Placed as they were between the Dravidian civilization of the South and Aryanized Hindustan, they were able to create a basic cultural unity for the whole country. The Satavahana tradition in the area of the Godavari and the Deccan plateau is a continuing feature even today in the life of the Andhras and the Marathas who occupy the area.

The history of South India before the Satavahanas was shaped mainly by its maritime relations with Egypt and the Middle East. There is evidence to show that at least from 1200 B.C. the Mediterranean, Red Sea and Persian Gulf ports maintained contacts with the ports of Peninsular India. After Egypt came under Roman occupation the states of the South of India were also in close contact with the West. The excavations at Arikamedu as well as statements in Tamil literature bear witness

to a flourishing trade between Rome and South India. It is generally believed that in A.D. 52 St. Thomas the Apostle landed in Kerala and converted a number of high-born Hindus. The Southern area was at this early period split into three States: Cholas, Pandyas and Cheras. Gradually they were coming under the influence of the Aryan culture of the North. Indian expansion to the East, to the Mekong valley and to the Pacific islands also began during this period.

The Guptas and other Dynasties

The rise of the Gupta Empire in the first half of the fourth century A.D. marks the revival of the Imperial tradition. The leading monarch of the dynasty, Samudra Gupta, led an expedition of conquest far into the South and re-established the imperial unity of India. His successors, especially Chandra Gupta II, Kumara Gupta and Skanda Gupta, were notable rulers under whom India enjoyed a period of prosperity which has led many Indian historians to look upon this period as the golden age of Indian history. A notable feat during Skanda Gupta's reign was his decisive victory over the Huns who began to invade India at that time.

India may be said to have reached the high-water mark of her ancient civilization during the Gupta period. The country was well administered by an efficient body of civil servants and great public works like irrigation schemes were undertaken. Trade flourished, especially as the ports of the West coast had been open to Mediterranean commerce from the first century after Christ. So far as art and literature were concerned, the age of the Guptas is without doubt India's classic period whose achievement has not been rivalled at any later time. Kalidasa, the greatest name in Indian literature, is claimed by many to have lived at the Gupta court. The spirit of scientific enquiry was also a marked feature of the Gupta period. In mathematics, astronomy and medical science, India under the Guptas was far in advance of most countries. Another significant feature of this period was the growth of important seats of learning. The famous University of Nalanda to which students from all parts of Asia flocked, and where the great Chinese monk Yuan Chwang spent many years, was founded by a later Gupta emperor. In other parts of India there were also notable universities, both Hindu and Buddhist, endowed by local monarchs as well as by merchants and where

the spirit of learning, research and speculation flourished. Much of the rock temples and mural paintings (Ajanta) also belong to this period.

With time the central authority of the Empire weakened and the Gangetic valley again split up into a number of States. No imperial authority emerged in North India till the beginning of the 7th century when a great monarch, Harsha, united the whole of Hindustan, from Kashmir to Assam and from the Himalayas to the Vindhya. His progress to the South was barred by an equally powerful monarch, the Chalukya Emperor Pulikesin II, who ruled over the Deccan plateau. Harsha was the last Hindu monarch to hold the whole of North India. After him the rule over the Gangetic valley was divided among a number of powerful states each upholding imperial traditions within its own area.

The most far-reaching development during this period was the integration of the Buddhist and Hindu philosophies under the leadership of the great thinker and reformer, Sankaracharya (8th century). This ultimately led to the disappearance of Buddhism. His *advaita vedanta* (or unqualified monism) provided the background to Hindu revival at all later periods.

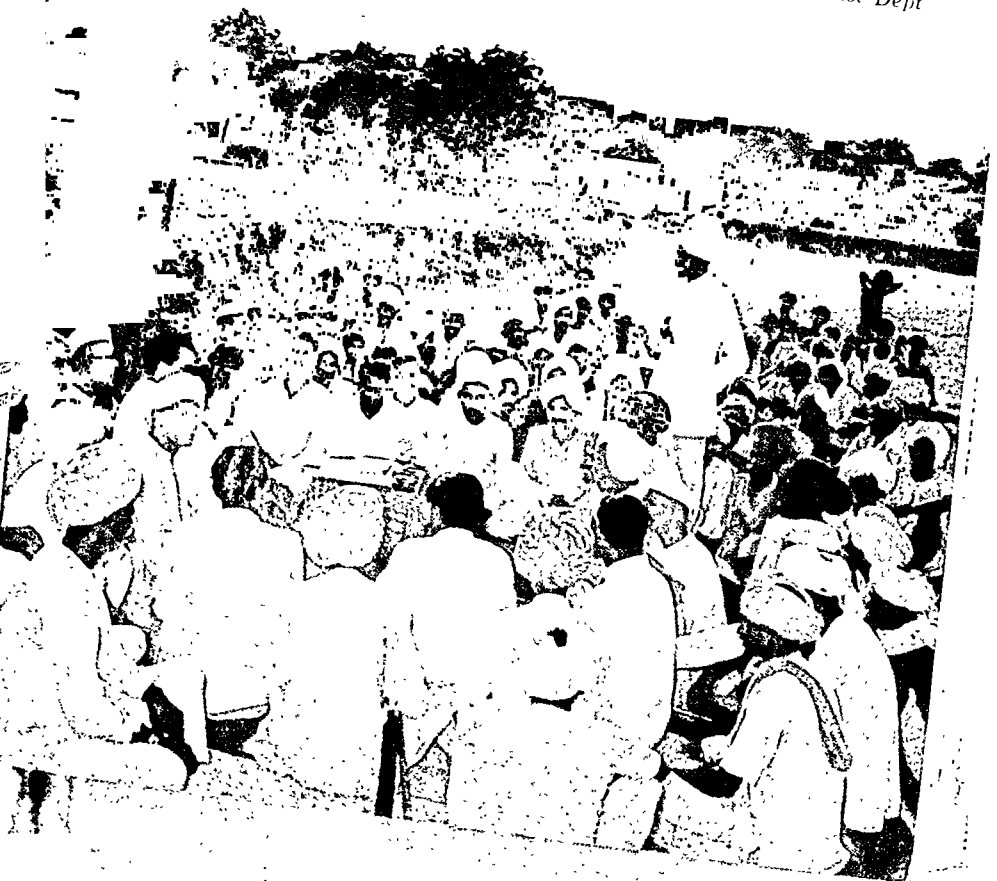
The epoch between the 7th and 11th century is one of great development in South India. It is marked by the rivalry of two strategic areas, the valley of the Godavari and the plains watered by the Kaveri (or Cauvery). The Chalukyas, who ruled over the Godavari area, were not only great builders—witness architecture of Ellora etc.—but mighty conquerors. The Cauvery valley at the time was under the dominion of the great Pallavas, a succession of monarchs who left an indelible mark on India. They may be said to have been champions of Aryan culture in the South and could also claim to be the originators of the famous Dravidian style of temple architecture. Narasinha Varma, the most notable monarch of the dynasty, built the famous group of temples at Mahabalipuram which constitute one of the glories of Indian architecture. The Pallavas also played a notable part in Indian expansion to the East, and the art and architecture of Java (Indonesia), Champa (ancient Siam) and Cambodia, is claimed by the authorities to have been influenced by Pallava art.

In time, the Chalukyas in the Deccan were superseded by the Rashtrakutas as the Pallavas themselves were by the Cholas. The Cholas deserve to be remembered not only for the high



Though both the Nagas of Assam and the Rajputs of Rajasthan have strong martial traditions, they have long ago adjusted themselves to practicing democracy at the village council level.

Photos: Gov't Tourist Dept



standard of administration they achieved but for the great works of deltaic irrigation which became the model for later constructions. The Cholas were also a great sea power whose navies were able to organize expeditions across the seas (against Ceylon) and carry on a hundred years' war with the Empire of Sri Vijaya in Sumatra, even conquering and annexing a portion of its territory. Their empire began to show signs of decay by the end of the 12th century and vanished from history in the century that followed.

Islam and India

In 712, Mahommed-bin-Kassim, an officer of the Khalif of Baghdad, invaded and occupied Sind, extending his authority to Multan. This invasion was, however, contained in the desert area. For another 180 years India was not troubled by Islamic power. At the end of the 10th century, however, a new Islamic state arose in the uplands of Afghanistan with its capital in Ghazni. In 1001, Sultan Mahmud who had succeeded to the new State in 997, defeated the Hindu ruler of the border kingdom at a place near Peshawar and started on a career of hit-and-run raids with the object of plundering Hindu temples. He was, however, able to annex a considerable portion of Punjab to the Ghazni Sultanate.

For another hundred and fifty years, Islam, though powerfully entrenched in the Northwest, did not mount any attack on India. But in 1192 Mohammed Ghori undertook an expedition, which may be considered the beginning of the attempt of Muslims to conquer and hold India. The resistance of the Hindu monarchs of the Gangetic valley was easily overcome by Mohammed's general Kutb-ud-din, the first Sultan of Delhi, and within a short period of twenty years (at the beginning of the 13th century) the whole of the Indo-Gangetic valley from Lahore to the Bay of Bengal fell to the power of Islam. The successors of Kutb-ud-din, though some of them were men of ability, were unable to establish a settled State and the Sultanate waxed or waned according to the character of the monarch. Under Ala-ud-din Khilji, Muslim authority extended over the whole of the plains of Hindustan though over large areas in Rajputana and Bundelkhand the authority was nominal. Ala-ud-din's general, Malik Kafur, also led a raid in 1312 to South India going up to Rameswaram.

By the third decade of the 14th century organized Hindu

Timeless ways of irrigation remain a basic activity in the tropical countryside

Photo Donald Connery

resistance began to show itself. It was in South India where no foreigner had penetrated before, that the great Empire of Vijayanagar, organized on the Tungabhadra river (1336), was able to hold Islam at bay for over two centuries and a half. Under the leadership of the Ranas of Mewar, the Rajput confederacy fought back successfully, so that by the middle of the 15th century the Hindus of North India had also become a political factor of major importance.

Apart from the Sultanate of Delhi, confined to the areas of the Gangetic valley, the power of Islam in North India was represented by local Sultanates like Jaunpur, Malwa, Gujarat and Bengal and in the Deccan by the Bahmani State.

Islamic contribution to Indian culture in the period before the Mogul Empire was, however, not particularly important. The Muslims introduced a higher standard in such matters as food, clothing and domestic architecture. Great cities like Delhi, Mandu, Ahmedabad, Bijapur and Golconda with their forts, mosques, pleasure gardens, etc., based on the Islamic traditions of Central Asia arose in different parts of India. More significant, however, were the reactions that Islam had on Hindu religion and life. The great reform movements of the fourteenth and the sixteenth centuries, through which Hinduism adjusted itself to the impact of Islam, are especially important. The Bhakti movement, the reformed Sikh religion of Guru Nanak, the eclectic sects of Kabir, Dadu and others, all of which are vital factors of Indian life are the outcome of Islam's encounter with Hinduism. No less significant was the growth of regional languages as a result of the displacement of the Brahmins—who used Sanskrit as the language of learning—from the leadership of the new communities.

The Moguls

Early in 1526 Babur the Mogul, descendant of the Mongol conquerors Timur and Genghis Khan, invaded the Punjab, defeated the Afghan Sultan of Delhi at Panipat and proclaimed himself Emperor of India. The conflict went on between the Moguls and the Afghans intermittently for thirty years and it is only in 1560 that Akbar, Babur's grandson, though proclaimed emperor four years earlier, could claim to have effectively established his authority over at least the Gangetic valley.

Akbar was a monarch of outstanding ability, vision and wisdom. For the first time after the Muslims under Moham-

med Ghorî erupted on India, he made an attempt to establish a national state in alliance with powerful sections of Hindus. Abolishing the humiliating poll tax, which previous Islamic rulers had imposed on Hindus, and throwing open high posts in military and civil administration to the people of the land and encouraging Hindu culture alongside with Islamic civilization, Akbar laid the foundations of a new and broadly secular state. He brought under effective control the whole of Hindustan including Gujarat and embarked on a programme of unification by attempting to bring the Deccan kingdoms under the control of Delhi. The spirit of nationalism was not wholly conquered, for under Rana Pratap Hinduism continued to challenge Mogul authority.

The two immediate successors of Akbar carried on his policy with success but under Aurangzeb (1658-1707) the policy by which Akbar had reared his empire—co-operation between Hindus and Muslims—was reversed, leading to nationalist upheavals in different parts of the country. The Rajputs, who had been the props of the Mogul Empire, rose in revolt. The Jats and the Sikhs organized large-scale resistance; more than all, there arose in the Maratha country an outstanding national leader, Shivaji, who symbolized a great spiritual and political revival. The establishment of the Maratha State in 1674—when Shivaji was crowned Chatrapati or emperor—is a fact of supreme importance, for it represented not merely the determination of the Maratha people to regain their independence, but marked an undoubted recovery of the Hindu national spirit. The successors of Aurangzeb faced with the growth of the national movements in different parts of the country, were unable to hold the empire together effectively. The dynasty, however, continued to exist in Delhi as a symbol of India to which everybody paid nominal respect. But political authority had passed to the new States which the national movement had founded or to the Viceroyalties which had declared themselves independent of central control. Of these Viceroyalties the more important were those of Hyderabad and Bengal. In Oudh a Mogul Viceroyalty was erected into a kingdom and continued its strange career till 1854. Hyderabad accepted British suzerainty and continued during the whole period of British rule as a protected State. It ceased to exist as a separate unit only after Independence. Bengal came effectively under British rule after the battle of Plassey (1757).

The Mogul Empire ceased to exist as an effective political organization by 1738. Of the successor states by far the most important was the Maratha Empire which grew out of the state founded by Shivaji. In the second decade of the 18th century the Maratha state passed under the control of a family of hereditary Prime Ministers, known as the Peshwas who, while upholding the nominal authority of Shivaji's descendants, took over the administration of the State. With the breakdown of Mogul authority, the Marathas occupied Gujarat and in 1730 moved north into Hindustan. In the thirty years that followed, their influence extended up to Lahore in the Punjab, to Orissa and the borders of Bengal in the East and to the Gangetic valley in the North. The empire of India had in effect passed to them. Their expansionist policy, however, was checked at the battle of Panipat when they were defeated by the Afghan king Ahmedshah Durrani (1761). Stopped in their movement to the Northwest, the Marathas were able to stabilize their occupation of Malwa and Central India and to exercise effective control over Delhi until the beginning of the 19th century when the British, after defeating them, took over North India and became successors to the Moguls.

The Mogul period of Indian history, especially the age ending with Aurangzeb's reign, was an epoch of notable achievements. In art, literature, architecture and economic activity, the century and a half (1560–1707) when the Great Moguls ruled from Agra and Delhi, marked undoubtedly a period of greatness. The growth of the Mogul and Rajput schools of painting represent a new efflorescence of Indian genius. The works of Tulsi Das, Surdas, Jagannath Pandit and others proclaim one of the greatest creative periods of Indian literature. Architecture found its supreme realization in works like the Taj Mahal, the Pearl Mosque, the Red Fort in Delhi, the city of Fatehpur Sikri and the palaces of the Rajput kings. The sense of luxury of the Mogul court was unparalleled.

British Period

By the beginning of the 19th century the British East India Company had acquired sovereign control over most of India. It was as a result of steady progress which began in the middle of the 18th century that the British company found themselves actual masters of India after the Maratha power was broken by Wellesley—later the Duke of Wellington—at Assaye (1803).

The discovery by Vasco da Gama of the sea route to India via the Cape of Good Hope (1498) had brought India into closer communications with the maritime powers of Europe. The Portuguese who were the pioneers in this field established, through the mastery of the Indian Ocean which they were able to acquire without serious challenge, a monopoly of Indian trade for the whole of the 16th century; but apart from certain establishments on the coast they exercised no political power. Their monopoly was breached early in the 17th century by the Dutch and following them by the British and the French. The British established themselves for trading purposes on the West coast; originally at Surat and later on the island of Bombay—which the British Crown acquired from the Portuguese as part of the dowry of Catherine of Braganza on her marriage with Charles II; on the east coast at Madras, and in Calcutta (Bengal). So long as the central government of India was able to enforce authority, the activities of these foreign establishments were confined to trade and whenever they tried to interfere in local affairs, imperial authority was strong enough to extend to them adequate punishment.

With the weakening of imperial power in Delhi (middle of the 18th century) the situation began to take a different turn. In the south where both the French and the British were strongly entrenched, they began to take sides in the struggle of contesting pretenders for succession to the local governments. The British, led by Robert Clive, came out successful in excluding the French from political influence on the Carnatic coast. In Bengal in a similar struggle, the British with the help of Indian malcontents defeated the forces of the Mogul Viceroy at Plassey (1757) and brought that potentate effectively under their control. The government at Delhi who saw the danger, made a half-hearted effort to recover its authority but the imperial forces were defeated at Buxar (1764) following which the British acquired the Diwani (revenue administration) of the three provinces of Bengal, Bihar and Orissa.

Established on a vast fertile area into which filtered the entire trade of Hindustan, the British East India Company was able slowly to penetrate into the interior and bring under its protection the weak viceroyalties of the Moguls which were being threatened by the Marathas. In fact, at the beginning of the 19th century only the Maratha confederacy was outside the sphere of British influence. In a short but decisive campaign

the British destroyed the military power of the Marathas (1803). After that only the Punjab remained as an independent territory on the soil of India. In 1848 the Punjab was also annexed and the whole of India passed under the authority of the British.

Soon the spirit of national resistance began to show itself. In 1857 practically the whole of North India outside the Punjab went up in flames. Starting with the mutiny of Indian regiments in Meerut the movement assumed a national character under the nominal leadership of the Mogul emperor and the dispossessed heir of the leader of the Maratha confederacy. It was put down with the utmost rigour and when, after another quarter of a century a vigorous national movement took a new departure, its leadership came from classes and communities who had assimilated much of Western culture and British ideology.

The Impact of British Rule

British rule in India which covered a period of 130 years (1818–1947) falls into three divisions: the first up to the Mutiny of 1857, the second from 1858 to the First World War, and the third from 1918 to 1947. The first period, though one of conquest, was also one which witnessed the growth of many policies of far-reaching significance. The most important were the formulation of a uniform educational policy for the whole of India with English as the medium in the higher stages. The second was the promulgation of the great legislative codes, both penal and procedural, which gave India the framework for a modern judicial system. The third was the creation of regular civil services on an all-India basis.

The period that followed the Mutiny was important for the process of administrative unification, which slowly but systematically began to override the rights of the numerous principalities which still existed in India. Railways, postal and telegraphic services, currency and customs policy brought about an administrative unity even within the framework of an India broadly divided into British and Princely states. The end of the period also witnessed the slow growth of consultation between the government and the people through indirectly elected legislative bodies. The third and final period witnessed the failure of the attempt to bring about a compromise between British authority and Indian nationalism and the consequent struggle for libera-

tion associated with Mahatma Gandhi's name. During this period Parliamentary traditions began also to take root in India as the creation of elected legislatures in the provinces and the centre under the reforms of 1919 gave opportunities to the educated middle class to carry their opposition to the Council Halls.

The great achievements of British rule in India were the creation of a solid infrastructure for a modern State, a good system of railways and roads, a unified postal and telegraph system, modern harbours, a competent administrative machinery to deal with problems of government, and a military tradition based on an army recruited from different parts of India and organized and disciplined according to modern methods. Another significant result of British rule for over a century and a quarter was to create a community of thought and ideals and a similarity of approach to public problems in different parts of India.

Apart from these direct results, British rule in India was also marked by basic changes in the structure of Hindu society and religion. The nineteenth century in fact witnessed as a result of the contacts with the West—a reformation of Hindu religion which had very far-reaching consequences. In the beginning of that century leaders of Hindu thought, no doubt under the pressure of Christian missions, were rudely awakened to the corruption that had crept into Hindu religion and began to realize how superstition had usurped the place of doctrine among the common people and how customs and practices—like child marriage and enforced widowhood—had come to be considered as essentials of religion. The movement for a basic reform of Hindu religion and society found an outstanding leader in Ram Mohan Roy (died 1833). With the large-scale impact of Western ideas following the new system of Western education, this reform movement spread rapidly all over India and by the end of the century transformed the ancient religion of the Hindus into a vigorous faith capable of meeting the spiritual needs of a modern community. The leading figures in this great movement apart from Ram Mohan Roy were Dayanand Saraswati, Sri Ramakrishna and Swami Vivekananda.

The impact with Britain and the West was also responsible for the recovery of intellectual curiosity. A deep interest was aroused in Indian historical scholarship and the story of India's past was gradually unfolded mainly in the early stages through

European scholarship but later with the full participation of Indians.

The Demand for Freedom

By the beginning of the twentieth century the spirit of nationalism had begun to assert itself. The Indian National Congress, founded in 1885 with the collaboration of some far-seeing British Liberals, had originally sought only to secure a share in political power. But in the first decade of the 20th century it began to voice the demand for freedom and independence from British rule. In Maharashtra under Lokmanya Tilak and in Bengal under a group of young leaders the movement began to take aggressive forms.

This was the position when the first Great War broke out in 1914. The War changed the character of the agitation for freedom. The demand for Home Rule, as it was then called, became more and more insistent and with the economic and social discontent which the War generated, the period following the armistice witnessed the growth of a revolutionary spirit among the people leading to widespread repression by the Government. The treatment meted out to the Turks at Versailles had alienated the Muslims whose pro-khalifate agitation allied itself with the national movement. The Jallianwalla massacre at Amritsar (1919) brought the situation to a crisis and the outcry which followed this event brought Mahatma Gandhi to the national stage.

Mohandas Gandhi was the son of the Chief Executive (Diwan) of an Indian State (Porbandar) who after qualifying himself for the Bar in England had started legal practice in South Africa. There he had championed the cause of Indian labourers and settlers who were subjected to many legal and social disabilities. It was in the course of this struggle with the South African Government that he evolved the method of *Satyagraha* or passive resistance. Returning to India in 1915 he devoted three years to the study of the situation in the country before plunging himself into national politics. In the crisis following the Amritsar incident, he emerged as a national leader who was prepared to lead the country to *Swaraj* or freedom.

Gandhi's programme was one of open non-cooperation with the Government in all spheres and of political action based on non-violence. This was backed by a boycott of British goods.

The details of his programme appear today to be a curious medley of progressive and even revolutionary items like the abolition of untouchability, and antiquated ideas about economic development through handicrafts. Yet the important thing about Gandhi's sage leadership was that he transformed what had been essentially a middle-class agitation into a revolutionary mass movement. From the city he carried it to the village and the countryside. The British recognized the changed character of the movement and realized that they would have to yield power to the awakened people. But the situation in India was complicated by two factors, the Muslim community and the Princes. The Muslim population of the country numbered at that time over ninety million, more than in the whole of the Arab world. They were a majority in five provinces, two of them, the Punjab and Bengal, being among the largest in India. The Muslim League was not prepared to accept the position of a minority in a national state and it found a leader of determination in Mohammed Ali Jinnah. He was a lawyer who, for a period of over twenty years, had been one of the leading personalities in the nationalist movement, an accepted leader of the Congress before Gandhi. With the approach of freedom when it became necessary to determine definitely relations between Hindus and Muslims, Jinnah stood forth as the spokesman of the Muslims, claiming a separate homeland for them, constituted of the provinces in which they were a majority. The Congress under the leadership of Gandhi stood firmly for the unity of India; the Muslim League under Jinnah stood equally firmly for the partition of India. In the decade between 1937 and 1947, this was the major issue.

During the Second World War, various proposals had been discussed for solving the problem of India's independence. But every one of them floundered on the rock of the irreconcilability of the Hindu-Muslim points of views. The interim government which Lord Wavell established in 1946 under Jawaharlal Nehru as a prelude to independence only led to even greater confusion as representatives of the Congress and the League within the Cabinet failed to co-operate on major issues. It was at this critical period that the Labour Government sent out Lord Mountbatten as Viceroy and Governor-General with instructions to bring about a final settlement. The failure of the joint administration convinced Lord Mountbatten that in the interests of both the Hindus and the Muslims the partition of

HISTORY OF INDIA

the country separating the Muslim majority areas from the rest of India had become necessary and inevitable. The experience of joint administration also persuaded the Congress that the creation of Pakistan was a lesser evil than the steady undermining of the Army and the civil services through the penetration of communal feeling into their ranks.

This was not the only contribution of Lord Mountbatten. He also played a leading part in securing the adhesion of the princes to the union of India. From the earliest times and under the strongest empires, vast areas of India had always been ruled by local princes (Rajas and Maharajas). Under the British, no less than two-fifths of India remained under the personal rule of these princes whose rights were protected by treaties of alliance with the British Crown. Some of these rulers, like the Maharaja of Mysore and the Maharaja of Gwalior, were powerful sovereigns ruling over large populations. Without bringing them into the new political structure no national state could have been created in India. The statesmanship of Sardar Patel and the personality of Mountbatten as the representative of Britain helped to make the princes realize that the best interests of their people lay in accession to India.

Thus, on the fifteenth of August, 1947, India and Pakistan emerged as two independent states: India with most of the princely states (excepting Hyderabad and Kashmir) acceding to her.

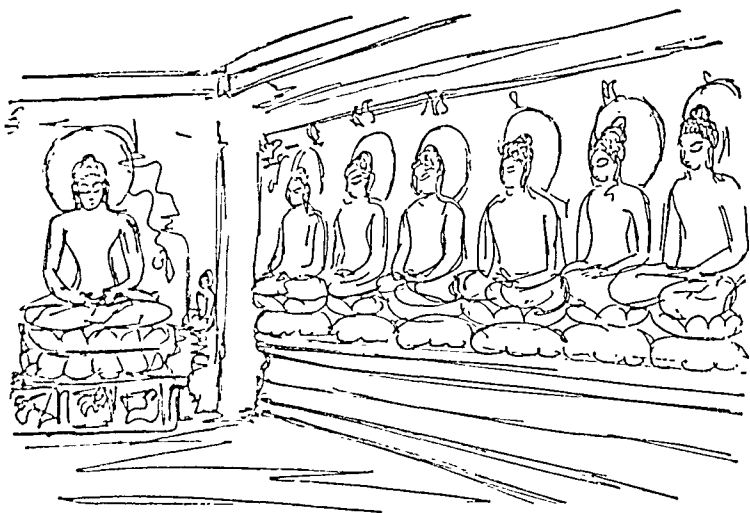
Nehru's India

The history of India since Independence has been crowded with many achievements. The most significant features may be noted here. For the first time in its long history the whole of the area forming the Indian Union from the Himalayas to Cape Comorin was brought under one rule. Soon after Independence two-fifths of India ruled by princes was merged with their consent in the Indian Union. The consolidation of India's freedom by endowing it with a secular Constitution, federal in its structure, democratic in its character and embodying the fundamental human rights, was the next step. India conducted (in 1951-52) her first general election based on adult franchise in which nearly a hundred million people cast their votes. The most significant achievement of the new Parliament was the great programme of social legislation on which it embarked. This included the modernization of Hindu law, especially in

matters affecting marriage, joint family and succession. For the entire Hindu population numbering over 450 millions now there is a uniform law governing marriage, divorce and succession, a legislative process by which the re-integration of the Hindu people into one community was achieved. Another notable reform was the penalization of the practice of untouchability, discrimination having been abolished under the provisions of the Constitution itself.

An equally important sphere of new India's activity has been the determined effort to convert itself into a modern industrialized state. A planned economy by which—through modernization of agriculture and the establishment of industries of every kind—a better life would be created in India has been attempted with remarkable success. Another significant aspect of India's new life is her interest in science and her participation in the scientific advances of the age.

From the angle of foreign relations, India, with a population of four hundred and fifty millions and a stable government, has by its mere existence helped to create a change in international balance. By consistently following a policy of non-alignment with either of the two competing power blocs she has helped to reduce the tension and to bring them together. Though a republic she elected from the beginning of her Independence to remain within the Commonwealth, thus maintaining intimate relations with the United Kingdom and the Dominions. With all this the continuity of India's life and civilization remains a dominant fact. A contemporary of Egypt and Sumer, which had relations with Greece and Rome, she has maintained the distinctiveness of her culture to become an effective contemporary of the U.S.A. and the Soviet Union. It is this unbroken continuity which gives significance to Indian history.



THE RELIGIONS OF INDIA

Myths, Legends and Thought

BY

MULK RAJ ANAND

(Author of several novels, member of the board of the Indian Academy of Letters, editor of the Indian magazine Marg. Here Dr. Anand describes in broad outline the fundamental tenets of the different faiths in India in the perspective of history.)

"In the beginning was the Word" says the Bible,—*"In the beginning was the Deed"* say the Hindu scriptures. These contrasting opinions about origins arose from the two different sets of traditions which prevailed in the Judaic-Christian world on the one hand and the Aryan-Dravidian complex on the other. The former traces the origin of their religions from the words spoken by God, the latter evolved their many gods as they struggled for plenty on earth appeasing the powers and energies of Nature to secure their blessings. The movements of the early peoples in various landscapes also profoundly affected

their traditions and faiths. Thus we find that, though most parts of humanity believed in one Supreme God who had created the Universe, local circumstances made them interpret the nature of the Divine differently.

The Mixing of the Strains

Information about the early civilizations of India is very scanty, though from the vestiges of the original cultures we are now able to guess with a fair degree of certainty the general pattern of development.

The original neolithic inhabitants of India were, in all probability, Dravidians who themselves came over 5,000 years ago from somewhere in the north. They may have had affinities with the Stone-Age people of southern Arabia and north-east Africa. The second major original stock, the Mediterraneans, were mixing with Dravidians in their slow movement to the Ganges. Further, it appears fairly certain that waves of Mongols descended into the country through the Himalayan passes at various intervals. There were the later and smaller stocks: Iranians, Greeks, Scythians, and Huns, who all came to India as invaders at different times and settled down here.

The fusion of these ethnic groups lasted throughout the pre-historic and the proto-historic periods. Through conflicts and compromises over such a vast span of time all of them lost their ethnic individuality and became indistinguishable in general features, temperament, culture and religious beliefs. For an understanding of the religious complex of India a recognition of this fact of history is necessary because Hinduism, as it exists, had incorporated a number of beliefs and customs from the earliest ages. The original Dravidians and proto-Dravidians appear to have believed in a mother goddess and in a cult that sought to appease the elements like storms, winds, and rains.

On the civilization of these early settlers who lived in fortified cities came to be grafted, about 2000 B.C., the new civilization of the Vedic Aryans. This vigorous race of nomads who infiltrated through the Himalayan passes into India has left evidence of its religion and ways of life through the sacred hymns known as the *Vedas*. The Aryans were good horse-riders and worshipped Indra, their War God. The task of subduing the Dravidians who lived in well-guarded fortresses was not easy. The victorious Aryans assimilated a good deal

of the religion and culture of the vanquished Dravidians. Historically speaking, Hinduism in its many popular aspects still retains much of what must have been indigenous before the Aryan conquest.

The gods the Vedic Aryans worshipped were: Surya (the sun); Dyaus Pitr (father sky); Usha (the dawn); Agni (the fire); Prithvi (the earth); Varuna (the universal encompasser); Vayu (the wind); Adityas, (the boundless ones); Rudra, (the god of destruction); and Indra (the hurler of thunderbolts).

It is likely that these Aryans took over from the vanquished Dravidians the philosophy of *Karma* according to which good and bad actions in the past life govern the nature of birth in the present, and similarly good or bad actions in this life will govern future births and rebirths.

During their wanderings the Aryan poet-priests had been speculating about the meaning of life with such questions: "Where is the sun by night?" "Where go the stars by day?" "Of the two, the night and the day, which is the earlier and which the later?" "Whence comes the wind and whither goes it?" They practised elaborate rituals in which the sacred fire (*Agni*) acted as the divine medium to convey their prayers to the different gods. Ceremonial offerings of oblations by what may be best described as the priestly class became elaborate rituals. Without giving up belief in the existence of many heavenly forces they continued to seek an explanation for the ultimate of things—birth, death, creation, destruction and the like. They declared: "Varuna is the heaven; Varuna is the earth, Varuna is the Universe and all besides". Thus belief in one Supreme God was evolved but a pantheistic view also emerged: "Truth is one and the learned call (it, him) by different names".

These two tendencies run parallel all through the first Book, the *Rig Veda*, but soon speculations yield to the belief in one Supreme Creator, Brahma. Thus pantheism gives way to monotheism. The "Hymn of Creation" sung by the Rig Vedic Aryans witnesses to the most profound questionings of the early period. During the later Vedic period, the philosophical literature they produced provides evidence of the intense pre-occupation of the Aryan mind with the phenomena of the inner life.

Birth of the Caste System

A unique characteristic of Hindu sociology is the fourfold caste system evolved by the Aryans to which they sought to give divine sanction. This is how it probably happened: the Aryan tribes who settled in India were far fewer in numbers than the indigenous people and inter-marriage became inevitable. The conservative elders among the Aryans must have reacted against this mixing with the vanquished. A status had to be found for the new race that was coming up. Scholarly and priestly pursuits remained a jealously guarded privilege of the highest class Aryans, the *Brahmins*. The *Kshatriyas* who were the warriors and the ruling class occupied the second position. Traders became *Vaishyas*, the third caste. And the local people—largely the labouring classes—were grouped together as *Sudras*. Below this fourfold order were consigned all the menials who came to be known as the Outcastes.

The Upanishads and Puranas

The discourses, sayings and parables of the sages who retired to the mountains and the jungles to find answers to fundamental questions were eventually collected as "Forest Books" or *Upanishads*. There are about 100 of them; on the principal ten books scholars later wrote commentaries. These important texts contain all the elements of Hindu thought. "Lead me from the unreal to the real, lead me from darkness to light, lead me from death to immortality." (*Brihadaranyaka Upanishad* 8. VII. 19).

In all probability, the Upanishads were composed between 1000 B.C. and 500 B.C. They do not constitute a compact philosophical system and are mainly poetic utterances on the nature of the Universe, social and ethical discussions, and bold metaphysical enquiries. These probings reveal the limitations of the human self and evolve the idea of the "God self" which could be invoked to give absolute knowledge through direct inner experience.

The *Atman* or God-self is universal. One Upanishad says "there is no second outside it, no other distinct term"; another says: "the soul which is not this and that nor ought else, is intangible, for it cannot be laid hold of" and pleads inability to describe Him in conventional terms. The *Rishis* asked themselves ontological questions on the nature of reality. After an

RELIGIONS OF INDIA

analysis of the outside universe they found that the very essence which is behind the intangible forms of the mind is also behind the obvious forms of Nature. And while they called the subjective reality, *Atman*, they named the objective reality *Brahman*. The mystic sages, discarding all inter-relations, ends and causes, and tasting the divine ecstasy of *Yoga* or union between subject and object, declared "That art Thou".

These philosophical probings continued as individual excursions into the Unknown, while the Brahmanical class continued to elaborate on a ritualistic religion. At the popular level, the indigenous Gods and Goddesses continued to be worshipped, and a good deal of mythological lore was created around their lives and doings.

From about the first century onwards the Brahmanical sages began to compile books known as the *Puranas*, encyclopaedic works which bring together myths, legends and fables, intended chiefly to codify Hindu beliefs and to maintain Hindu traditions. These puranas—eighteen in number—mainly emphasize the triple nature of the Supreme Being as Creator, Preserver and Destroyer of the Universe. They include besides the genealogy of Gods that of the law-givers and the history of the kings of the mythical solar and lunar races.

Buddhism

Buddhism marks the first great revolt against a religion dominated by sacrifices and other forms of priestcraft. To Prince Siddartha (scion of a small kingdom situated between Nepal and India) the problem of true knowledge arose as a personal problem. He was struck by the suffering he saw about him—sickness, old age and miseries of various kinds. Abandoning the life of pleasure that was his birthright, he wandered away and tried austerities of the most severe type in an effort to discover the means to knowledge and to true happiness. After sitting in contemplation for several days under the Bodhi tree Prince Siddartha became the *Buddha*, "the Enlightened One", and started preaching a new faith.

All things, according to the Buddha, are doomed to destruction in this Universe. As man lives in the world of things, he suffers, decays and dies, and pain becomes the inevitable underlayer of all experience. So long as man does not renounce his desires the moral evil that results from a life of attachment corrodes his spirit which is caged in his body. Good deeds

enable him to move up in the scale of birth and rebirth, but the emancipation from all pain can only be achieved by freedom from birth and death through Nirvana or going on to the "other side". He condemned pure asceticism and self-torture as the road to spiritual enlightenment, and prescribed a fourfold path for the attainment of Nirvana:

1. the awakening of heart and mind, both susceptible to earthly attachments;
2. the recognition that hatred and impure desires bar man's path to enlightenment;
3. to struggle to be freed from desires, ignorance, doubt, unkindness and anxiety, and
4. to walk on the final road to Nirvana, which is the ultimate goal.

After converting his five disciples to the new faith at Sarnath near Benares he sent them to different parts of the country as missionaries. He himself wandered from place to place preaching his new gospel until he died in the year 487 B.C.

The Buddha repudiated the caste system and the authority of the Vedas. He did not define the nature of Godhood, for he considered moral life (*dharma*) alone to be important. The code of conduct preached by him was nearer the heart of the people who could understand neither the rituals of the Brahmin priests nor the subtleties of the mystic sages. He discouraged worship but the demands of the populace led to the adoption of certain symbols as sacred. Thus some of the great events in his life came to be illustrated in Buddhist art.

The austere doctrine of the Buddha was found, during the next few centuries, to be too difficult a path for the people, widely accustomed to the worship of personal gods and goddesses. Amongst the Buddhist monks and scholars themselves a schism arose in about the second century A.D. which split Buddhism into two schools, the *Hinayana* and the *Mahayana*. The *Hinayana* (Lesser Vehicle) preached that this life, too full of misery, can be taken on the road of salvation only by subjugating the ego. The *Hinayanists* believe that the only stable entity is Nirvana. Followers of the Lesser Vehicle are dominant in Ceylon, Burma, Thailand, Cambodia, and Laos. The *Hinayanists* devised a cosmological scheme which accounted for the existence of the world without the need for a creator.

The *Mahayana* or Greater Vehicle considered the birth, enlightenment and death of Buddha as cosmic events of the highest

importance. By the 5th century Buddha came to be worshipped as a divine being, and artists began to lavish their skill on stone and in colours. Even the Hindu pantheon incorporated the Buddha as one of the incarnations of Vishnu.

Mahavira and Jainism

Vedic Hinduism and all the rituals and sacrifices that went with it, had been questioned by another thinker, Mahavira, also called Vardhamana. He was born in a Kshatriya princely family of Magadha, in modern Bihar, about 600 B.C. After twelve years of austerity of the severest type he became a Jina, "the Victorious One". Twenty-three great teachers called *tirthankaras* (ford-makers) had preceded Mahavira. Their images are to be found in almost all the Jain temples of India.

Mahavira accepted the Hindu doctrine of good and bad deeds (*karma*) as being responsible for birth and rebirth. He preached four fundamental virtues: liberality, piety, remorse for failings and gentleness to all objects—animate and inanimate (*ahimsa*), a cardinal tenet of the faith which considered all things to be endowed with a soul.

Jainism had adherents in large numbers all over the country, though Buddhism and Hinduism were in comparison even more popular. The earlier puritanism of the doctrine came to be relaxed in a number of ways and Jainism absorbed many Gods of the Hindu pantheon in a secondary capacity, but repudiated the caste system and the authority of the Vedas. Irrespective of their own personal affiliations many rulers patronized Jainism: several Jain temples owe their existence to the liberality of Hindu kings.

Buddhism and Jainism, doctrines based on moral values, ignored the Gods, but there was room in their religion for supernatural beings whose powers were strictly limited. They either attended on the Enlightened Ones or waged futile struggles against them. Both Buddhists and Jains accept the fundamental doctrine of transmigration of the soul, though they interpret the mechanics of this principle in different ways.

Today the Buddhists in India are a very small minority. Buddhism began to lose ground from about the 8th century onwards and almost completely disappeared by about the 13th century. During these 500 years which witnessed the resurgence of Hinduism at all levels—philosophy, literature, art, architecture—both Buddhism and Jainism became absorbed in a

vaster social complex whose foundations were imbedded in the people's innate craving for direct religious experience of some kind. The epics supplied a wide field for poets, composers, dramatists, sculptors, and artists.

The Hindu Epics—A Rich Imagery

An important point worthy of our attention at this stage of India's religious history is the powerful role that the Hindu epics and *puranas* (mythological stories woven round the lives of gods and men of ancient days) have played on the Hindu mind. These epics mirror the life and society of the Indian people from about the end of the Vedic period to the beginning of Buddhism. It pictures the physical struggle for supremacy of the Aryans against the Dravidians in the early period and of the various Aryan clans among themselves in the later stages. A number of the stories contained in Hindu mythology were sung as ballads as early as 1500 B.C. but were compiled only some time before the Buddha was born.

Of these, the *Ramayana* (the story of Lord Rama), the *Mahabharata* (the story of the Kurus and the Pandavas, powerful ruling clans, about 1000 B.C.) and the *Bhagavata* (the life-story of Lord Krishna, Vishnu's eighth incarnation according to some and ninth according to others) are masterpieces of Sanskrit literature (something like Homer's *Iliad* and *Odyssey*).

To the Hindus they have provided, over thousands of years, a rich imagery of love and valour, conflicts between evil and good, the sublime and the rough, and supplied countless themes for later works of literature, music, dance, and applied art. As stories depicting earthly human passions or soul-stirring strivings for spiritual betterment they have gripped the imagination of the people of India. These epics are revered as sacred books and are given a status almost equivalent to the Vedas. To this day, large numbers of Hindus congregate to listen to these stories (*katha*) narrated by *pundits* (learned men). Their heroes and heroines still symbolize in the Hindu mind the perfect man and the perfect woman, who lived and loved, fought and ruled so that virtue (*dharma*) might triumph and evil be eliminated.

About 48,000 verses long, the *Ramayana*, considered to be the earliest of the epics, was written by a single poet, Valmiki. The story is this:

There once ruled a wise and powerful king at Ayodhaya

(modern Oudh). His name was Dasharatha. He had three wives—Kausalya, Sumitra, and Kaikeyi. By Kausalya he had a son by name Rama; by Kaikeyi he had a son, Bharata, and by Sumitra he had two sons, Lakshmana and Shatrughna. Rama is the hero of this long narrative. He takes Sita, the daughter of King Janaka of Mithala, as his wife after publicly proving his great physical prowess by bending an enormous bow. After he returns to Ayodhya with his beautiful bride, his father decides to declare him heir apparent.

Rama being the embodiment of all princely virtues, everyone acclaims the proposal of the ageing King, except his favourite wife, Kaikeyi. In fulfilment of a promise which Dasharatha had given her a long time ago—to sanction any two of her wishes—she demands that succession to the throne be conferred on her son Bharata, and that Rama should be exiled for 14 years into the forests. This cruel wish comes as a great shock to the King. But Rama, noble as he is, insists on going into exile so that his father may be able to keep his promise. His wife and one of his half-brothers, Lakshmana, join him. The King dies of grief. Bharata, furious at his mother's wickedness, tries to persuade his brother to return, but Rama refuses. Instead he agrees that Bharata should reign for fourteen years as a Regent.

During these years Rama, Sita, and Lakshmana wander through the forests killing demons. One of these is a vile ogress, Surpanakha, who falls in love with Rama but he rejects her advances. She goes to Lanka (Ceylon), ruled by her brother, Ravana, a demon king. She tells him about the beauty of Sita and incites him to abduct her.

The royal princes go in search of Sita and are told that she has been taken to Lanka. They meet the monkey general Hanuman, who organizes a huge army on their behalf. Ravana's fortress is besieged; the demon king is killed and Rama returns with Sita to Ayodhya. Bharata, on his brother's return, hands over the reins of the kingdom. There is great jubilation all over the country, and Rama rules for many years bringing peace, justice and prosperity to all.

The *Mahabharata* is a much longer epic and contains about 100,000 stanzas. Its authorship is ascribed to a sage by the name of Vyasa. He obviously collected themes from a vast reservoir of myths, legends and folk tales and wove them together into a story which centres round the struggle between two Aryan clans—the Kurus and the Pandus (or Pandavas)—for suprem-

acy. It is too involved to be told within the restricted space of this chapter. The main heroes of this epic are the five Pandava princes, their wife Draupadi, and Krishna, the god who is their protector.

The story culminates in the battle—fought on the field of Kurukshetra, not far from Delhi—in which the mighty Kurus were defeated and killed. It is in this battle that the *Bhagavad Gita*, or the Song of the Lord, is delivered to Arjuna, one of the noblest warriors of the story, by Krishna who acts for him as a charioteer.

The third great epic, *Bhagavata* is really the life-story of Krishna, who is considered by the Hindus as the physical incarnation of the Supreme. The *Bhagavata* may be considered a part of the Mahabharata story. Endowed with great personal charm, Krishna becomes the darling of everyone. He is brought up among cowherds, and the stories pertaining to his early life are full of valorous and amorous details. Krishna is acknowledged by everyone, (except by the Kuru brothers and their allies) as a supernatural being, born in this world to establish the rule of truth.

The Acharyas

During the early medieval period (800 to 1300 A.D.) there were several movements within the Hindu religion. Shankaracharya (8th century), a brilliant young Brahmin from present-day Kerala established a type of monism which emphasized an attributeless God. He was greatly responsible for reviving the hold of Hinduism on the common people, a large number of whom had been under the influence of Buddhism and Jainism for many centuries.

Three centuries later Ramanuja, also from South India, reinterpreted the Vedic lore. While Shankaracharya's emphasis had been on knowledge, Ramanuja's was on devotion. Another advocate of devotional worship was Nimbarka. In the 13th century, South India (modern Mysore State) produced another scholar-saint in Madhvacharya who rejected the notion that the world is an illusion. He also proclaimed the supremacy of Vishnu.

These *acharyas* (teachers) founded the main systems of Brahminical philosophy. The rivalries between these and other schools did not seriously affect the mass of the Hindus who by now had come under the influence of the *Bhakti* cult which

emphasized pure devotion and moral conduct as a sure path to the highest religious experience. Between the 13th and 15th centuries the Bhakti cult encompassed the entire country. Several saints whose life and works are greatly cherished by large numbers of Hindus composed verses in the local dialects and thus unconsciously set in motion a movement for the development of the Indian languages. Sanskrit continued to remain the source of all literary inspiration but it never regained its ancient status as the lingua franca of the Hindu intelligentsia.

Shaivism (a cult which believes that Siva is the Supreme God), *Shaktism*, a cult based on the worship of Shakti (or Parvati, consort of Siva) as the Mother Goddess and the embodiment of absolute power, and *Vaishnavism*, the belief that Vishnu is the Supreme Being, are all comprised in the Hindu religion.

It would be erroneous to interpret Hinduism as a medley of conflicting beliefs and rites. It certainly includes many cults and practices that existed before the onward movement of the Vedic culture into the Indo-Gangetic plain and later the Deccan, but they were absorbed in modified forms by the Vedic Aryans themselves without prejudice to the continuity of the old Vedic culture. Even the Buddha was later absorbed into the Hindu pantheon as one of the incarnations of Vishnu (the Preserver), who along with Brahma (the Creator) and Siva (the Destroyer) constitutes the Hindu Trinity.

The term Hindu (which is derived from the name of the river Sindhu or Indus) had originally a territorial and not a credal significance, implying residence in a well-understood geographical area. Historically, Hindu society evolved over many centuries into a pattern of culture in which the originally diverse cults found an appointed place in the religious hierarchy. Reverence to ascetics, mystics and other holy men, tolerance of different Gods, cults and beliefs comes naturally to the Hindu, irrespective of his own religious loyalties because he has always been taught that "God is one, people call Him by different names".

The average Hindu, lost in the routine pursuits of life, finds the path of stern discipline leading to asceticism or of higher contemplation worthy but impracticable. So he seeks to satisfy his inner craving for religious experience through pilgrimages, visits to temples, ceremonial bathing in rivers or ponds con-

sidered traditionally holy. This explains the immense popularity of pilgrim centres like Benares, Mathura, Dwarka, Puri and innumerable other places in the country. It also explains why a large number of Hindus, religiously inclined but unable to observe the rigours of religious discipline, choose to indicate their loyalty to traditional religious values by daubing their foreheads with symbols in vermilion, sandal paste or ash. This practice is now fast dying out among the educated younger generations.

Islam

Among the great religions of India Islam claims, next to Hinduism, the largest following. From about 1100 onwards, it has exercised a vital force in the political and cultural history of the sub-continent. Arabs had commercial contacts with India long before the days of Prophet Mohammed: they settled as traders and established their own colony on the Western coast of South India (Kerala) and also made some converts.

As conquerors the Arabs first came to Sindh in the 8th century A.D., but for nearly 300 years there was no further invasion of the country by Muslims. When parts of northern India fell under the political influence of Muslim invaders in the 12th century, Hinduism came to feel the presence of a dynamic and uncompromising foreign religion. From the 12th to the 18th century, large parts of India were under the continuous influence of Islam and some sultans were fanatic in spreading their religion. There were, however, many enlightened Muslim rulers, notably Akbar, the third Mogul Emperor (1556-1605).

Many groups of Hindus accepted the new religion because of its inherent democratic principles and for some of the material benefits which it brought to them (for instance, Islamic ethics forbade the practice of usury). Muslim rule in India brought the country into closer contact with West Asia, enriching trade, commerce, art and architecture. Although the mass of Hindus resented being ruled by Muslims, the all-absorbing character of Hinduism gained a great deal from the unitarian sense of a personal God which Islam introduced into India. The Sufi doctrine of the Muslims with its mystical emphasis on union with God had profound influence on medieval Hindu thought. Centuries of coexistence, though occasionally marred by conflicts between Hindus and Muslims, taught both com-

munities that religion should not influence their political and economic life.

Sikhism

A synthesis between Islamic tenets and Hindu doctrines was found by Nanak (1469–1539), the first Guru (or teacher). His monotheistic teachings laid the foundations of Sikhism (Sikh is a corrupted form of the Sanskrit word 'Shishya' which means disciple). Nanak made no pretensions to prophethood. He preached against hypocrisy and humbug in religion, rejected caste, idolatry and elaborate rituals, and extolled a way of life which combined the discharge of civic obligations with spiritual striving. Many Hindus and even some Muslims became his disciples.

Nanak was followed by nine other Gurus who welded the Sikhs into a closely-knit community in the course of the next 200 years. After the death of the fifth Guru, Arjun, in 1606, circumstances of history changed the character of Sikhism. Under the pressure of stiff Muslim rule the pious, peace-loving Sikhs became increasingly militant. When Guru Gobind Singh (1666–1708) assumed the leadership of the Sikh community he gave it a clearly military orientation and in 1699 created a new fraternity, the *Khalsa* or the Pure Sikhs. The Khalsa are forbidden to cut their hair, to smoke, to take alcoholic drinks, or to eat a certain type of meat.

Broadly speaking, a Sikh may be defined as one who believes in the teachings of the ten Gurus and the *Granth Sahib*, which is his sacred book. The preamble to his morning prayer (*Japji*) affirms that God is one and the Supreme Truth; that he is the Creator who has neither fear nor hate, who pervades the Universe and is the Protector of the brave.

Matrimonial relations between Sikhs and Hindus of the Punjab were very common and even now such alliances often take place. Though in theory Sikhism does not accept the caste system there are higher and lower social layers among Sikhs. A large number of Hindu Jats (Sudras) who embraced the Sikh religion constitute to this day a distinctive group of Sikhs.

Historically, the role the Sikhs have played in North India has been one of protecting Hindu interests whenever they were in jeopardy. The Sikhs are today a highly industrious

and progressive community, mainly confined to the Punjab. A large number of Sikhs have settled down in almost every part of India and they are to be found in several countries of South-east Asia and even in the Western Hemisphere.

Christianity

Originally Christianity came to India, according to tradition, through St. Thomas, one of the first apostles. The oldest community in India are the Syrian Christians of Kerala who were probably converted as a result of Nestorian missionary activities in the sixth century, but the Syrian Christians themselves claim apostolic origin from St. Thomas.

The proselytizing zeal accompanied by ruthless persecution which the Catholic Portuguese brought to the Western coast of India from the 16th century onwards, succeeded in winning converts to Christianity, but it also earned the hatred and suspicion of the local people there. St. Francisco de Xavier came to Goa in 1542 and after a few years of missionary activity in Kerala moved on to Ceylon, Malaya and China. Christians form 2% of the population, and Roman Catholics account for the largest number of them.

Protestant missionaries who first came to India were the Lutherans in 1706 and later the Baptists in 1793. Anglican missionaries came as late as 1813. In 1947, the Anglicans, Methodists, Congregationalists, Presbyterians and the Dutch Reformed Churches of South India joined in one Church of South India with its centre in Madras. The Salvation Army have been responsible for a good deal of social uplift in Travancore (Kerala) and Punjab, particularly among the tribal people. Most of the Christian converts originally belonged to the lower orders of Hindu society who found in the new religion hope for a better social future.

On the whole, the influence of Christianity in the social and cultural pattern of modern India has been very salutary. Christian missions have been responsible for the running of a large number of schools, colleges, hospitals, orphanages and other social institutions. "Love thy neighbour as thyself" worked among a people who had so far only known personal salvation in their religion. Christianity was also responsible for the rise of many reformist movements within Hinduism.

Zoroastrianism

The Parsees, followers of Zoroaster (about 589–539 B.C.) are a very small but influential community, mostly living in Bombay, and other towns of Western India. Originally inhabitants of Persia (Parsee is derived from the word Persia), they became victims of religious persecution when the Sassanid Empire was destroyed by the Muslims in 651. Some of them embraced Islam, others fled to Kathiawar in Gujarat (about 720 A.D.). They were offered refuge by the ruling Hindu king on condition that they made no attempt at converting local people.

The Parsees worship fire and other elements, and in this respect have some resemblance to the Vedic Hindus, but they do not worship fire in the ordinary sense. To them God is an emblem of glory, refulgence and light, and the sun or fire are the nearest symbols of the Almighty. In the course of centuries of contact the Parsees adopted a number of Hindu practices, and an attempt was made in the middle of last century to restore the original purity of their creed as contained in their sacred book *Zend Avesta*. Since they believe fire to be sacred they do not pollute it by burning their dead nor do they bury them because the earth is also sacred. Orthodox Parsees expose their corpses on "Towers of Silence" to be devoured by vultures.

The Parsees were one of the earliest communities in India to take up Western education and manners. Highly enterprising, most of them follow commercial pursuits.

The Contemporary Scene

The tourist who comes into contact with the average educated Indian speaking fluent English and usually dressed in Western clothes, will hardly be able to recognize the social and religious environment in which his interlocutor's personality will have been moulded. Notwithstanding modern education, people in India are generally religiously inclined. Those who may not be, are still very proud of their past: their literature, their art and architecture, all products of the religious genius of a rich and ancient civilization.

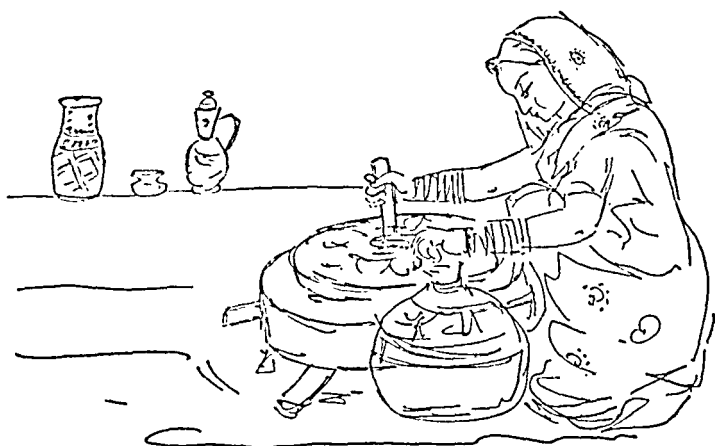
The impact on the Indian mind of English education and European culture has been considerable. Great reformers of the 19th century, who had come under the influence of Western thought and Christianity, tried to modify many of the existing social practices. Raja Ram Mohan Roy, the father of the Indian

Renaissance, sought to reconcile the best Hindu traditions with the valid forms of European civilization. He was responsible for the eradication of several social evils like *Suttee* (self-immolation of widows on the funeral pyre of their husbands), child marriage and gross forms of idolatry. He preached against caste and the intricate rituals of the old cults which had no philosophic validity or social value. With the help of several enlightened men of his time, particularly the Tagore family, he founded the *Brahmo Samaj*, a unitarian church which sought to synthesize the ideas and ideals of the ancient Upanishads with some of the teachings of Jesus.

Another important reformist movement of the late 19th century was the *Ramakrishna Mission* (named after the 19th-century mystic of Bengal). Its founder, Swami Vivekananda, rediscovered the essential ethical values of Vedic Hinduism with their emphasis on the unity and oneness of God and on selfless social work for the general good. A large number of schools, hospitals and other welfare institutions are being run by the Ramakrishna Mission which has branches all over the country. Other reform movements followed: the *Arya Samaj* created by Dayananda Sarasvati who advocated a return to the purer form of Vedic religion. Later in the century the Theosophical Society was founded in which several leading intellectuals (including Westerners) played an important role; it emphasizes the all-embracing nature of ancient Hindu thought.

Mahatma Gandhi, who led the Indian people to freedom, revived the Jain-Buddhist idea of *ahimsa* (non-violence) and *Satyagraha* (action impelled by truth). He taught the unity of all religions, strove for the abolition of untouchability, and believed in a life of harmony with Nature. He was a liberator not only in the political sense but spiritually as well.

Among the intellectuals of modern India there is a growing trend towards Humanism. Although a large majority of people in India still follow customary modes of worship and prayer the rapid spread of education is undermining the hold of tradition, particularly as far as ritualism, caste system and other social taboos are concerned.



WOMEN OF INDIA

Protected and Progressive

BY

TAYA ZINKIN

(Author of four important books on India, among them the memorable *India Changes*, Mrs. Zinkin was chief correspondent of some of Europe's leading papers in the Union for over a decade.)

"'Where women are venerated,' says an ancient proverb, 'the Gods are complacent.' A traveller through India calls this antique saying to mind at every stage of his journey, whether he be resting in a city or looking at the laboured fields from the window of his railway carriage. For everywhere he sees evidence of this truth that Indian women are under the heel of contempt, and he perceives, the more he studies the life of the people, that the complacent heavens of this smiling land do but mask a real displeasure of the divinities. India is beautiful but sad; she has brightness but no joy. She is without

strength. In India only one thing female is respected, it is the cow."

"The man is King, the boy is prince; and the woman is their slave. She has come into this world, not to share the joys of existence or to bear its sorrows, but to wear herself out in the beast-like service of her lord. She must prepare the meals of her master, but may not eat till he and his sons are satisfied. She may go with him through the village, but may not walk at his side. She may carry his load but may not hold his hand. Such a spectacle as man and wife walking arm-in-arm I have not yet seen from one end of India to the other. Such a spectacle as a family sitting together at meals I have not yet seen in over four thousand miles of Indian travel. And those who know India will tell me that I shall never see these things at all." Thus wrote Harold Begbie to the *Daily Chronicle* of Bombay in the year 1911.

Mr. Begbie was wrong.

Things have changed in India since his visit, so much so that he would not now recognize Indian women at all. But Mr. Begbie was wrong for his own day. He mistook such outward signs of respect as women not eating or walking with their husbands, as signs of subjugation. Yet Indian women—or rather Hindu women, the ones I shall consider here—have never been subjugated to their husbands, only downtrodden by their mothers-in-law. The outward signs of respect are a convention; like the lid of a box, they bear no relation to what is inside.

Traditionally, Indian women have always enjoyed a very special and honoured place. The Gods of the Hindu Pantheon are, on the whole, monogamous, and, unlike the Greek and Roman Gods, they seldom have mistresses or concubines. Throughout the mythology the direct consequences follow whenever a woman is insulted. Thus, in the *Mahabharata* the stripping of Queen Draupadi results in the war between the Pandava and Kaurava kings at the Trojan battle of Kurukshetra. In the *Ramayana*, India's other great epic, the abduction of Sita results in war against ancient Lanka, and the death of the Demon-King Ravana. And much later, in historic times, wars were fought to protect the honour of women according to rules of chivalry which would have gladdened Don Quixote's heart.

Although, as in Ancient Greece, few women were in fact

educated, they have never been debarred from learning. Indeed, respect for womanhood is perhaps the thing the outsider notices most in India, especially if he comes from societies in the West where women are always "game" or from those mid-Eastern *purdah* societies where women, like flowers, are there to be plucked. Chester Bowles, when he was America's Ambassador in Delhi, did not hesitate to send his teenage daughter on long travels alone in India, and more than one diplomat has told me that if there is one country where he would allow his daughter to travel on her own it is India; yet in most railway carriages there is no corridor and one is locked up with one's travelling companion who may well be a man, from one station to the next. In all my years of travel to the remotest corners of the sub-continent, I have never had cause to worry about the wolf round the corner. This does not mean that Indians are eunuchs; I know of a number of cases where women on their own—particularly American women—have had a very rough time because their own uninhibited behaviour gave rise to misunderstanding, naturally, for in a world of arranged marriages only dancing girls "flirt", or the wife with her husband when at the beginning of the marriage she tries to establish her supremacy over the mother-in-law, a supremacy which she usually attains once she gives birth to a son.

Matrimony and Family Life

To understand the relationship between women and men, this apparently unequal relationship which so upset Mr. Begbie, one must go back to the way in which people get married and live after marriage. The marriage which is arranged according to caste, sub-caste and horoscope is not the mating of two individuals but the alliance of families much as a marriage between old-time royalty. After the marriage, the bride moves into her husband's family where she lives—until she bears sons—only as a minor appendage of her husband, at the beck and call of her mother-in-law and sisters-in-law. She lives with these women, she works for them during the day and if they are not kind they can make her life truly miserable. In 1959 there was a spate of suicides in Saurashtra where young wives threw themselves down wells or set fire to their *sarees* because relations between them and their mothers-in-law had become intolerable. This wave of suicides, however, was due not to the old-fashionedness of Indian society but to a wind of change

which had upset the old relationship sufficiently for young brides to demand consideration from their in-laws, but not yet enough for the young husbands to back their wives' claims.

In her new home the wife's only ally is her husband, whom she is not supposed to meet in public, to whom she is not supposed to speak within earshot of the older members of the family, but whom she meets at night in the throes of passion. The husband knows that it is his duty to satisfy his wife; the Mahabharata is quite definite that "women enjoy sex eight times as much as men"; the wife tries to please her husband while satisfying her own needs. Frigidity is rare in India which is free from the Biblical memory of Eve's apple and the Puritan sense that sex without conception is sinful. To Hindus, sex is one of the good things of life to be enjoyed in moderation, in its proper time and place. The hold a wife establishes upon her husband through their union in love is her armour against the joint family. Seduction therefore follows marriage whereas in the West, it tends to precede it.

To imagine that the wife is downtrodden is a mistake. As Dube, one of India's leading sociologists found "for a year or so after marriage the son continues to live with his parents. His wife also lives with him. Quarrels and dissensions develop during this time and compel him to start thinking about separation from his family. In some cases it takes place within the next year, in some cases it takes three or five years. Those who can hold together for five years generally continue to live together". But those who stay on after five years are only one in six; in the rest of the cases Eve has her way. And one must not underestimate what this means; the whole assets of the joint family have to be divided so that the son who separates can be given his share;—the fact that the wife walks behind her husband is a small price to pay for detaching him from his home.

The orthodox wife, even the modern wife, does not call her husband by his name, this would be disrespectful; she has to use circumlocutions which can at times be quite picturesque like: "my houseman", "Hither" and "Thither", or "He" when speaking of him and wanting a change from "father of little so-and-so". And when she talks to her husband directly, she also has the choice of "Aho" which is best translated by "Hey you". This summary form of address, rather than the polite "father of so-and-so" describes the relationship between husband and wife within the home. "He" never rules the house, no

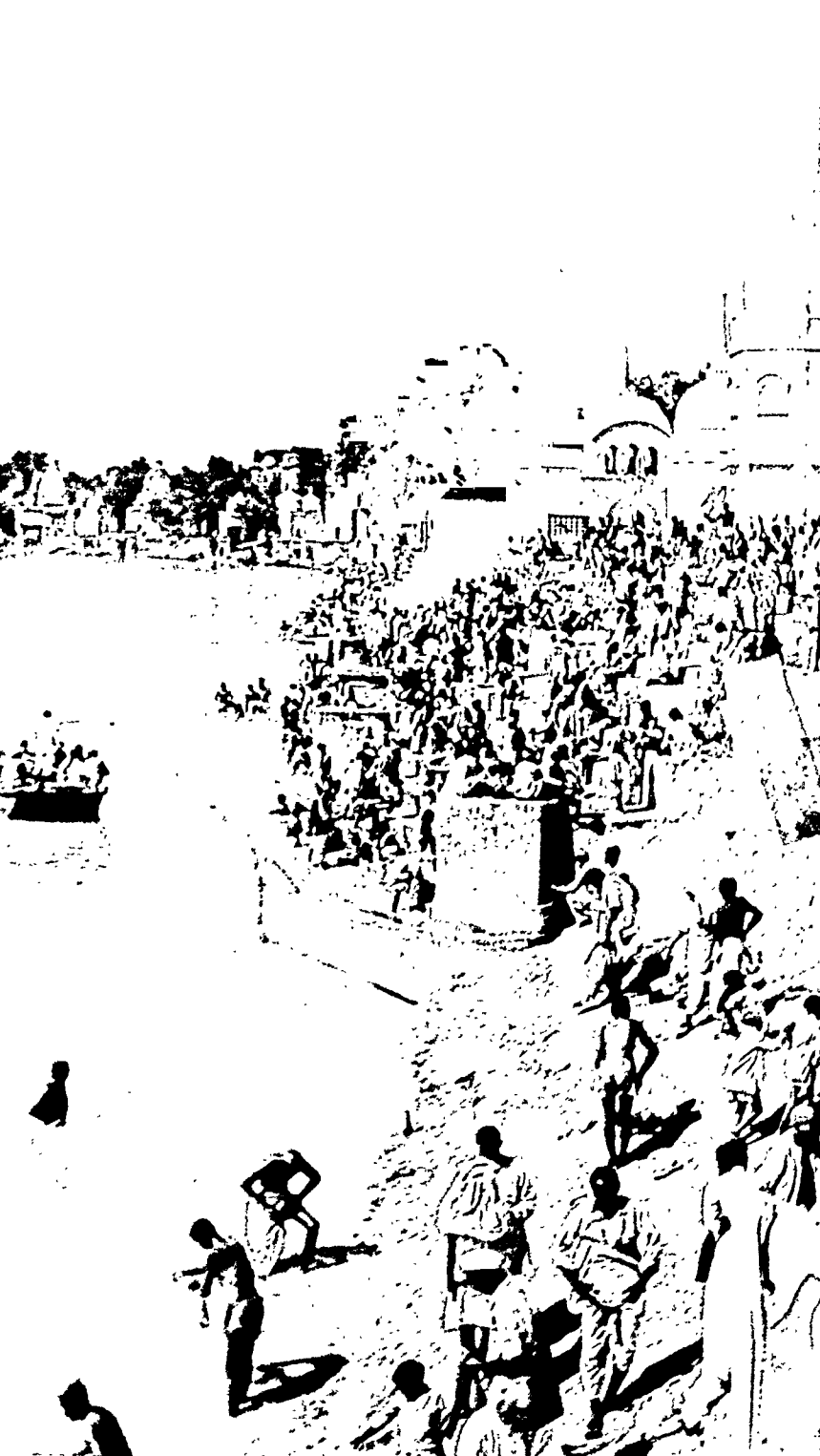
matter how much respect he is paid. Respect after all costs nothing. Even the women of Kerala's matriarchal society are respectful to men in public. But within the house the wife or the mother rules the roost everywhere, except in Muslim homes where men are the masters. Thus I know a very senior Government official whose wife does not like going out; she refuses most invitations, but she expects her husband back by 11 p.m. and at 11 p.m. on the dot. If he is not back, the phone rings and everyone knows that it is for him. He rushes off with a smile and a wave of the hand saying "tell her I have gone" leaving his coffee unfinished. Nobody thinks it odd; the wife is entitled to a certain amount of time with her husband; theirs is a very united family, nobody thinks him henpecked, and indeed he is not. But how many wives in the West would dare ring their husbands up whether they were at a meeting or at the club or at a dinner party, to tell them to come home?

Women in India are the mistresses everywhere, even in those fields which look so backward to the outsider. Whether an agricultural improvement is adopted or not depends on the verdict of the wife although she usually does not attend the meetings and the lectures of the agricultural extension officers. "We have to go and ask the wife", the peasants scratch under their turbans and smile apologetically and the official who is, after all, married himself, knows how it is. If the wife says no, the cow will not be artificially inseminated, the fertilizer will not be sprinkled on the field and the improved seeds will rot in the cooperative godown, for hasty is the man who does anything without consulting his wife. This is why whenever there has been a woman official or demonstrator much more has been achieved, for it has been possible for her to talk to the women and convince them first.

Marriages are not made in Heaven

What is holding India back is the fact that so many of the women are still not educated because of the old prejudice against sending girls to school and because of the influence of Islamic culture on much of Northern India, where to this day women are more than shy. Mr. Nehru once told me that if he could have his way he would arrange for women alone to be educated throughout the sub-continent; in that way he could make the whole country literate for the mothers would teach their sons and the sisters their brothers and shame them





into emulation. This was not possible, but he found great solace in the thought that in 1959 there were 200,000 girls at college while there were not ten in 1900 working for a degree. "Even if most of them do no more with their education than marry and raise children, think of the difference they will make to the country as a whole" he said enthusiastically. And indeed, when one looks at the parts of India where, as in the South and Bombay there has been a long tradition of female education, one sees how right Nehru was in his approach; and for every girl going to college there probably are 10 taking their matriculation and 40 becoming literate.

Indeed, education is becoming more and more a marital qualification even replacing the dowry, as can be seen from the marriage advertisements in Indian newspapers where what is now wanted is something like this: "College graduate, Government Servant, secure position, age 27, dowry no bar". Indeed, my husband's secretary had to educate his two sisters up to "matriculation failed" (the importance of the "failed" is that it shows that they studied up to matriculation level) because that is the new fashion for brides and he would have had to give them a very large dowry otherwise; a failed matriculation is worth as much as Rs. 5,000/- off the dowry.

Foreigners passing through India chuckle at the marriage advertisements in the press; they forget that we, too, in the West have marriage bureaux; and they are too ignorant of Indian conditions to read in those advertisements the revolutionary changes that are sweeping through India like a storm.

"Wanted virgin widow for widower with two children, caste, sub-caste no bar" is not funny; it is dynamite. Marriage, it must be remembered, is still sometimes contracted in contravention to the Sarda Act, below the age of 15, perhaps at 10 or 12 for the girl and 14 for the boy. However, the marriage is not consummated until the girl has reached puberty, so that the husband is, in Western terms, merely a fiancé. But if he dies before the marriage is consummated, the girl is a widow, though still a virgin and her fate, in olden days, was terrible beyond words. There was no place for her in society which held her responsible for bringing bad luck. A widow was expected to shave her head and to wear plain white for mourning and no ornaments all her life. She was also expected to half fast and was excluded from festivities like a *pariah*; marriage was forbidden and chastity expected of her.

*Ritual ablution in a sacred river signifies
spiritual purification*
Photo Government Tourist Dept.

It was Mahatma Gandhi who did most for widow remarriage. He even asked his disciples: "I want you to make this sacred resolve that you are not going to marry a girl who is not a widow, and if you cannot get a widow girl you will not marry at all". More and more widows are getting married, whether virgin widows or widows with children of their own. Again, many advertisements indicate that there is no objection to the girl being in her mid-twenties; this too is revolutionary, just as revolutionary as the little rider "caste, sub-caste no bar" for it must always be remembered that most Indian marriages are arranged; these advertisements are inserted by the parents of the boy or girl and answered by the parents of the prospective match, not as in the West, by the parties themselves.

Parents spend much of their time arranging marriages in advance for their children; they have no option in a society where as in Jane Austen's the only career for a girl is matrimony, and where there is a sort of social curse on the father who does not marry his daughter. So long as parents merely arranged marriages according to the horoscope, the sub-caste and their own judgment of what would make their children happy, things were not too difficult for them; but the wind of change has blown over much of the good old ways. Girls now get married later and are more educated. Naturally they have views on whom they want to marry and therefore they exercise their veto; they have always theoretically had much more freedom than in the past. A grandfather was given a tall order by his offspring when she told him to arrange a marriage for her with a boy of the same sub-caste, and the same region, but tall, fond of tennis and classical Indian music and a steel engineer to boot. She had her reasons all worked out: the same background would mean that there would be no difficulty in adapting either to habit or diet, she is good at tennis and takes a keen interest in music and steel is, with India's planning, the thing to go into. Her poor grandfather who is very progressive and had hoped that she would choose for herself felt somewhat crushed. Where was he to find so rare a bird?

There is another way in which girls take advantage of the system by which all the courting is done by their parents for them. Nisha, not a very pretty girl, fell in love with a boy she met at college when they both acted in a play. Arjun was as handsome as a film star but of a lower caste than her own. Nisha told her father to propose to the boy's mother and

warned him that she would rather remain a spinster than give him up. Her father was left no choice when she entered into a fast and so he proposed to Arjun's mother. The mother was not overkeen although Nisha's family was better than hers and had more money, for she was old-fashioned and disapproved of girls with bobbed hair. But on the other hand she had to admit that her son would not easily find so educated a wife in his own community so she agreed to the marriage. Arjun was never really consulted at all; he was not in love but then he did not expect to marry for love, and it was so flattering to be asked for by the girl that he told his mother not to ask for too big a dowry.

In Politics and Professions

At that time dowries had not yet been forbidden by law. Now they have. This is part of a process by which, ever since Independence, the Government of India has set about changing, by legal reforms, the whole position of Hindu women. It all began with Gandhi. The Mahatma stated in 1929 that he was "uncompromising in the matter of women's rights. In my opinion, she should labour under no legal disability not suffered by man. I should treat the daughters and the sons on a footing of perfect equality". He was fighting a law by which the Hindu woman's God-given place in society, always left her in legal tutelage, to her father until marriage, to her husband, after marriage; there was as we have seen, no real place for the spinster or the widow.

The first thing Gandhi did was to draw women into politics and make them play a prominent part in the struggle for independence. It was he who formed Mrs. Pandit, the first woman President of the U.N. Assembly; it was he who created the scores of women who emerged from the struggle into prominence in politics or the arts, providing women governors of states, women ministers and even a woman vice-chancellor of a university. The women, once awakened, have not fallen back into apathy. At election times women go out to vote with an almost fanatical determination. When in 1956, Bombay City had not been included in Maharashtra (then Bombay State), women led the demonstrations of all ages and all classes.

Women were brought into politics by Mahatma Gandhi; Nehru further installed them by his insisting that 15% of all Congress election tickets be given to women. When asked why

he did this when in some places, like Rajasthan, it was difficult to find women to come out and stand at all, and those who did were perhaps decorative but totally useless, his answer was: "Our women have a great deal to catch up. If we put up a woman candidate, the opposition is certain to do the same and for a short while women will be taken out of their homes and thrown into public life, they have to address meetings, mix with men; they will never be the same after that and you must remember that there are women who are as good as any man; they too must be given a chance". Years later, Indira Gandhi, Nehru's own daughter, became Congress President. No one was surprised when, two years after the death of Nehru, Indira Gandhi was elected Prime Minister. Malcolm MacDonald who was once Britain's High Commissioner in Delhi, remarked of her: "Indira is the best man in India".

Indian women have responded to the challenge of their own backwardness with astonishing zeal. There are today women in the higher ranks of the Administrative and the Foreign Service. Everywhere women are taking advantage of the opportunities offered to them. There are now arts colleges where boy students are in a minority. Two decades ago, women had been safely confined to nursing, teaching, typing, telephoning, and most of these women were either Anglo-Indians or Indian Christians, not Hindus. Today the Central Government alone employs over 30,000 women, 50 of whom occupy senior positions and the State Governments employ far more of them.

As more women earn an independent income, so the pressure on them to marry, or indeed to stay married to an unsuitable partner, goes down. Here Nehru once more proved himself to be truly Gandhi's heir. Taking literally to heart Gandhi's famous pledge, he set about to reform Hindu law to make women the equals of men. Until these legal reforms, which it took the Prime Minister of India 7 years and one election to get accepted by the nation, Hindu women were perpetual minors going from the guardianship of their father to that of their husband or his family. Thanks to the Hindu Code, women have become majors given the same treatment as their brothers. They can divorce for the same reasons as in the West, men can have only one wife, the woman inherits a share of her father's property. Widows can now inherit from their husbands instead of just getting maintenance. Women are normally given the guardianship of their children; and from

1961 the giving, taking or asking of a dowry has been made a criminal offence. This last step was necessary because parents of eligible boys used to demand crippling dowries, safe in the knowledge that the girl's parents would do anything to provide a good match for their daughter. There have indeed been cases where, in the midst of the wedding ceremony, more money has been asked! Such blackmail is no longer possible, although dowries will undoubtedly continue to thrive under the counter.

Now that they have been legally emancipated, Indian women have their fate in their own hands; men as such do not object to women getting up in the world. There is no anti-feminism in India, nor can there be when the Hindu Pantheon is full of powerful Goddesses, Indian history with brave Queens like the Rani of Jhansi who died in the saddle fighting the 1857 Mutiny. Custom and mothers-in-law are social emancipation's greatest enemies. The old argument "what was good enough for me is good enough for her" is frequent the world over but in a society of arranged marriages where the final arbiter is a woman of the older generation, it has a frightening power of delay.

Fortunately not all mothers-in-law are narrow-minded and, in the towns, many of them have been defeated by modern housing which is too compact for joint family living. As more families divide, mothers-in-law become more accommodating in order to delay the dreaded moment when their sons will hive off.

Participating in Every Field

Far from being shy and retiring, Indian women are made of steel. Whether it is Draupadi, the legendary Queen of the *Mahabharata*, or Kamala Nehru, the wife of India's late Prime Minister, the key decisions which have changed the course of history, or mythology were taken with the help of these wives. It was Mrs. Nehru's support which made it possible for her husband to join Mahatma Gandhi, when he had a showdown with his then Conservative father, just as it was Draupadi who pressed the Pandayas to war. Some of the life stories of the women one meets in India truly humble one for they show a determination, a quiet courage which is rare indeed.

Take for example the case of most unmarried working women; they have had to put up with an epic fight to preserve their freedom, for in India, socially, there is no room for spinsters. Yet there is an increasing number of unmarried women who

earn both their own livelihood and the respect of men. This, in a world where only prostitutes used to remain single, represents a major achievement. Indian society has grown to make room for them, whether it is a Director of All India Radio or a Governor of a State, or the welfare officer in a factory, or a poultry farmer; all, in their quiet way, have helped to emancipate women further by refusing to get married merely for marriage's sake.

Most girls, of course, get married but even here there has been a notable change in the last generation. When I first came to India in 1945, educated modern-minded parents married their daughters off in their middle teens; by twenty at the very latest. Today such parents marry their daughters fully five years later and nobody makes an undue fuss when a girl is 25 or 27 and still single.

Another great change which has taken place in the past 15 years is the way in which girls and married women from good families have taken to work. Fifteen years ago working for money was practically not done at all by the elite, and hardly done by the others, except in those fields like nursing where women have always helped. A decade ago necessity sometimes drove the feminine elite to work, but seldom was it the desire for independence or self-expression that it has now become. The pretty air-hostess, the tourist guide, the receptionist in the hotel who greet tourists are all girls from good families, indeed at times they come from the very top of Indian society. Married women too, sometimes, work for the fun of it, which in India is easy. There are always servants and relations to look after the house and the children.

Most of the pioneers among women in India are the unglamorous old-fashioned, rather than among the young and modern. There are scores of traditionalist women who have done a great deal, although they did not perhaps behave in public very differently from the women whose fate roused Mr. Begbie to such indignation. They have started vocational training colleges, adult literacy classes, family planning centres, often financed by themselves and their friends.

It remains to be seen whether the same pioneering spirit will prevail among the young who sport lipstick, treader pants, go to college and take jobs. The generation of women preceding has done its part, now it's up to the younger ones to help their less fortunate village sisters.



INDIA'S FABULOUS ARCHITECTURE

History's Imprint on the Art of Building

BY

HERMANN GOETZ

(A distinguished scholar of Indian architecture and archaeology, Professor Goetz was in charge of numerous museums and educational institutions in India before his appointment to Heidelberg University.)

Though Europe and India may seem at first glance very far apart, they do have something in common. They are both about the same size, and their history—recorded or unrecorded—stretches over about 5,000 years. And in both geographical entities architecture passes through a succession of styles from the times of the prehistoric lake dwellers to modern steel and concrete construction; with many different civilizations flourishing or declining in one part of the country or another, in between. Europe received her inspiration from Hellenism and passed on her architectural heritage to new worlds: India received hers from Western and Central Asia and passed her accomplishments on to Southeastern Asia and even to Africa and the Far East.

INDIAN ARCHITECTURE

Though it may not be true, as many 19th-century philosophers claimed, that our climate makes us what we are, it certainly makes our architecture what it is. India's tropical climate, alternating between a pleasant winter with only a few cold nights, a scorching summer followed by torrential rains and months of oppressing humidity, called for the cool cave and cellar, the garden with ponds and water channels, the terrace and the airy pillar hall, rising on a platform up to several storeys. Emotionally, Indian architectural decoration copied the extremes of the climate with vehement symbols of creation and destruction (and of escape from both) which carried over from one cultural and artistic tradition to another.

Principal Historical Types

History, as well as the development of man's skills and geography, had its say in the evolution of Indian architecture. There are about six distinctly different types, which were modified according to the region in which they sprung up.

1) *Prehistoric architecture* was not much different from that found in other civilizations: tents, caves, lean-tos and houses built on piles with loam-covered wickerwork walls and thatched roofs. You can still see examples of this primitive construction in poor villages.

2) *Protohistoric (Indus and Harappa) Civilization* which lasted from the 3rd to the middle of the 2nd millennium B.C. Sun-dried bricks and wood were the materials and, besides lintels and light columns, the corbelled arch (a projection from the flat wall able to support a weight) makes its appearance. As yet there is no decoration.

3) *The Vedic Aryan and Buddhist Period* (ca. 1400 B.C.-300 A.D.) was the first to build on a foundation—they used timber, partly filled in with bricks and, after the 3rd century B.C., stone—but wood was always used for the upper storeys, even for palaces, just as it is today.

4) *Hindu Civilization* (dating from about 400 A.D.) whose architectural features are still used to the present day. Stone at last comes into its own for whole buildings. The constructions are massive with thick walls, sturdy round or square pillars and pilasters, heavy lintels and ceiling slabs, corbelled arches and domes. Sculptural decoration in the Hindu Middle Ages was profuse but after the 16th century reduced to baked bricks and terracotta sculpture in the upper storeys.

5) *The Islamic Civilization* (from the 12th century) brought in highly sophisticated architecture. The walls were in mortar over a core of rubble, and overlayed with colored stone, marble slabs or decorative tiles. The Moslems were equally adept in arch and vault construction in stone or brick and excelled particularly in great circular domes.

6) *The Modern Period*, in India as everywhere else, uses steel and concrete construction.

The geographical centre of architecture from earliest times was the fertile Ganges Plain and the adjoining parts of Central India and the Deccan. To the west were Kashmir, Punjab, Rajasthan and Saurashtra—much influenced by the Mediterranean, the Near East, Iran (Persia) and Central Asia. To the east, in Bengal and Assam, it was the Mongoloid peoples who coloured Indian art. In the south, the indigenous Dravidians interpreted northern styles according to their own lights.

In this case, history plus geography equals esthetics: The western styles remained simple and sober, even in the richest creations. The east tamed its sultry sensuality with high intelligence and the south, though sensuous too, was the land of abrupt changes and sharp contrasts.

The Indus Valley Civilization

When one talks about the dawn of history it is hard to say what came from where, but the Indus civilization seems to have come from Sumer, now Iraq, sometime during the third millennium B.C. About 100 settlements have been excavated and two of them seem to have been capitals: Mohenjo-Daro and Harappa (now in Pakistan). About a half-mile square, the towns had two main intersecting streets and narrow side-lanes and a citadel off to one side. Harappa was also a river port and its houses were laid out around a central court. The main streets were provided with a highly developed drainage system and the houses had wells.

The temples were either cathedrals or chapels—that is, High Temples on monumental platforms (the forerunners of the Babylonian "stair-steps") or small shrines enclosing a sacred tree or idol and accessible by one or two ramps. The citadels were of earth covered with bricks. When this civilization came under attack and began to disintegrate, the hitherto open towns were fortified too—with the result that they became overcrowded and their careful planning was abandoned.

Vedic Aryan and Buddhist Age

The Indo-European tribes from Central Asia and Afghanistan who called themselves nobles (*aryas*) were actually a mixed lot of semi-nomadic barbarians who wiped out the Indus civilization and absorbed the populations that had been spared. At first they lived in very rudimentary huts, but later enlarged and began to decorate their houses. Though these "Aryans" eventually used brick and stone—it took them about a thousand years to use stone artistically. Even then, wood remained the favourite material. By the 3rd century B.C. they were creating fairly attractive buildings with "wagon" roofs resting on strong rods bent into a semicircle by the horizontal beams. Both ends of the roof were covered with planks shaped like a pointed horseshoe arch ending, on both sides, in scroll-like wings. Sometimes the whole building was circular, covered by a dome. In the case of vast halls (*sala*) the walls consisted of two parallel rows of pillars or of pillars parallel to a genuine wall. The gallery thus formed either ended in a roof or a balcony at the height of the first storey, or rose up several storeys.

Their religious buildings were also made of wood and had the very definite function of designating or protecting the deity. Their descendants would later take these primitive forms, translate them into stone, and turn them into a highly sophisticated art. But the earliest Aryans were content with a simple wooden railing enclosing the idol, or a funeral reliquary mound (*stupa*) of a hero, king or saint. Sometimes the idol stood in the middle of a circular hall or at the end of an oblong one—and sacred objects were sheltered by a canopy or umbrella. Outside the sanctuary there was (and in some Indian villages there still is) a mast surmounted by a flag which later was turned into a column supporting a symbol of the deity. The column was a four to thirty-two sided shaft, both ends of which were originally protected by a pot turned over them. This custom evolved to become the typically Indian "pot" or "cushion" capital—and by extension the lotus or fluted bell style. Later on the pot on top of the column was filled with flowers and became the "pot and foliage" capital. The simple mast-with-flag became even less recognizable when a stepped platform abacus was put on top of the overturned "top" and figures were placed on it—symbols of strength like lions or bulls, and fertility

symbols like amorous couples as the beasts' riders.

Just as the mast was slowly being turned into sculpture, the funeral mound was becoming architecture. Remains of great personalities have always been venerated as relics exercising an auspicious effect on their surroundings. It was not long before the *stupas* of the Buddha himself, Buddhist saints and Jain *tirthankaras* developed into magic machines. The hemispherical mound became the sphere of heaven and in its centre relic caskets of precious metals or crystal enshrined bones, ashes, golden leaves engraved with prayers, beads and coins. On the top of the mound, a square enclosed by a railing represented the heaven of the gods governing the visible world; and a set of umbrellas, the increasingly abstract higher heavens. Around the stupa itself was a platform for ritual circumambulation (in the direction of the course of the sun) which suggested the year. The platform was protected by a railing with four gateways corresponding to the cardinal points or the seasons. In later times, the funeral mound character of the stupa was completely forgotten, and its interior was filled with idols or holy scriptures while the exterior became a many-storied building with each stage standing for an element of Nature. The whole edifice was then crowned with a spire of fused umbrellas—the dagoba from which the word *pagoda* has been derived.

These Buddhist temple builders were still constructing everything in wood, and probably would have continued to do so had it not been for the arrival of Persian stonemasons who were fleeing the advance of Alexander the Great's armies. They are probably responsible for the numerous and handsome polished-stone Asokan columns—named after the great Mauryan emperor who had them set up all over India—which show both Persian and Greek influence though they are Indianized. The Asokan stupas are also highly-developed pieces of architecture and only those in Nepal retain the low-mound character.

The next two centuries usher in both foreign influence—the use of pseudo-Greek architectural features—and a national reaction against these same foreigners which is manifest in the clumsy building and rather naive sculpture of a stupa like Bharut (now in the Indian Museum, Calcutta). But the stupa at Sanchi indicates a quick mastery of construction and sculptural problems between 150 B.C. and 50 A.D. Not only has the stupa become a real hemisphere, but the apparently "decorative" statuettes on the gateways actually serve as brackets and help

INDIAN ARCHITECTURE

to make these stone gates (*toranas*) look as light, natural and elegant as if they had been executed in wood.

During the first century B.C. national Indian art also flourished in Kalinga (now Orissa) and in the Satavahana Empire of the Deccan—since both had plenty of funds to spend on building due to their extensive trade with the Roman Empire, Ceylon, Burma, Malaya, and Indonesia. This was the beginning of the great epoch of the rock cut cave and monastery—set in magnificent scenery, usually containing fine, precise sculpture, and sometimes beautiful murals like those of Ajanta. The geological structure of the Western Ghats (alternating horizontal layers of hard and soft stone) may have eased the labour of these excavations; but still we can only marvel at the patient perfectionists who created caves like Udaigiri and Khandagiri near Bhubaneshwar; Ajanta-Ellora, Aurangabad, Pitalkhora near the Satavahana capital Paithan; Bhaja, Bedsa, Karle and Nasik in the passes of the Ghats through which the Roman trade passed on its way to Bombay.

The last stages of this Buddhist art flourished along the coast of Andhra (between Orissa and Madras) where we find the ruins of many elegant stupas of white marble completely covered with marvellous reliefs. Amaravati—whose remains are now in Madras and at the British Museum—is the best example of this art whose wealth of ornament and graceful illusionism can be compared to the Roman murals of Pompeii. Here we encounter for the first time the Buddha represented as a person and not by his symbols. Excavations at Nagarjunikonda near Vijayawada have yielded the ruins of Buddhist stupas and monasteries, citadels, a royal palace, and the earliest South Indian Hindu temples.

The Hellenistic Interlude

An architecture which truly grew out of the use of the new stone material at last emerged from the contact with Near Eastern and Mediterranean art. This hybrid art also flourished in Afghanistan, Kashmir, Western Punjab and Bactria (the south-eastern part of Soviet Turkestan) for ten centuries (*circa* 3rd century B.C.—7th century A.D.) and is called Gandhara art after the ancient province of that name—at present the Kabul Valley around Peshawar and Swat—where most of the rulers had their capital. The Greek conquerors transplanted their native art to Central Asia and although it remained alien to the country,

the subsequent nomadic dynasties had no art worth mentioning of their own so they adopted and developed the Greek tradition. But this Greco-Roman architecture had to be applied to a very different pantheon. Basically, Indian-Buddhist architecture was accepted, but in decoration Greco-Roman pillars, columns and gables were added to the traditional Indian styles, and the Greek gods turned into Buddhist deities.

In its aesthetic ideals, however, this art had nothing in common with Greco-Roman art. Gaudy and bombastic in its general effect, it is a hodgepodge of good foreign and barbarian local work. Only in its last stage did it achieve a balanced architecture and a delicate sculpture. The hillsides of ancient Gandhara are even today covered with hundreds of ruin sites: Peshawar, the ruins of Begram and Hadda near Kabul, Ushkur and Harwan in Kashmir, Taxila in the Punjab, etc. The principal sphere of Gandharan art influence was Central Asia, but it also infiltrated into India proper as far as Saurashtra and Gujarat and the great mercantile town of Mathura on the Yamuna.

The Classic Hindu Phase

The conversion of all of Central Asia to Buddhism in the long run discredited that religion in its homeland, for it became identified with foreign rule and cultural influence. The Brahmin priests were the instigators of a nationalist reaction in which folk cults, Brahmanical philosophy and Vedic ritual were wedded, then divided again to become Shivaism and Vishnuism. This demanded a new type of architecture, and one as far away from traditional Buddhist forms as possible. Ever since the second century the Brahmin priests had been taking over and recasting the foreign influences, including the Greek, which were rife in India—though they were careful to claim them as purely national traditions.

About 400 A.D. they adopted the Syrian-Roman temple style, indianizing it in all its details, and this prototype soon became a temple tower on a terrace. The new temple (*mandir*) was built without mortar, either with bricks or with heavy stone slabs. It consisted of a *cella* for the idol, with a pillared Roman-type entrance porch in front; image niches on the other sides and a flat roof (Udaypur in Malwa, Sanchi, Aihole). Then a second storey was added on the roof (Sanchi, Aihole); then a pyramidal roof (Bhitargaon, Visavada) or a wagon roof (Teli-

ka-Mandir at Gwalior), and at last a spire (*sikhara*) formed of several miniature storeys, ending in a wheel-like block (*amlaka*) and a stone finial. Other features developed along with the roof: the porch was often extended around the shrine like the stupa's circumambulatory passage (Buddh-Gaya, Deogarh). The entrance was framed with several parallel friezes, decorated with reliefs and statues of couples in love (fertility again!), goddesses, donors, scrollwork and dwarfs, while on the lintel flying godlings flanked the image of the presiding deity. The temples became more and more ornate and soon slim columns, another lintel and miniature pavilions with sculpted figures of the Nine Planets became part and parcel of the shrine. The porch pillars, when they did not look like the posts of Buddhist stupa railings, took on a pseudo-Roman aspect with acanthus leaf or Doric capitals. The pillar shaft itself was decorated with flowers, jewelry, dwarfs and nymphs and above the capitals the abacus displayed brackets of tree goddesses.

In the body of the temple itself, gables disappeared in favour of *chaitya* windows and the miniature storeys of the tower had small windows to suit their size from which images of the gods peered down. Now the temple was conceived as a miniature Mount Meru—the Indian Olympus. Consequently the Buddhist "chaitya hall" went entirely out of fashion and as the temples changed, so did the monasteries which were now a square pillar hall with a court in the centre and surrounded by chapels and monks' cells.

Though the sculptured decorations may have originally been inspired by Roman forms, they were by now totally altered and leaned towards the exotic, erotic, yet highly civilized sculpture of amorous men and women. It was also during this period that the first textbooks on architecture and sculpture were written—though they pretended to be of far greater antiquity.

The art of the Gupta Empire (4th-6th century—continued by successor states until the 8th century) aimed at absolute perfections and in its best creations showed great nobility and spirituality, though it soon degenerated into superficial elegance. This enlightened empire saw the apogee of Indian classical art not only in architecture but in all the other arts as well. It became the authoritative prototype for all later Buddhist and Hindu art (including music and dance). The tradition of the rock-cut cave was revived at Aurangabad, Ajanta, Ellora, Elephanta, etc. In the famous Kailasa temple of Ellora an entire

free standing shrine was hewn out of the rock and enlarged over the centuries to become a true Hindu cathedral. After the 10th century no more rock temples were cut.

Medieval Hindu Epoch

The trend towards classicism inaugurated by the Guptas prevailed even after the eighth century when their civilization had perished. The rich middle class disappeared and Buddhism and Jainism with it. India was ruled by an exclusive military aristocracy who were hand-in-glove with the Brahmin priesthood. This feudal society needed castles and cathedrals. Castles on hilltops turned up again for the first time in a thousand years as part of the fortified royal capitals. The temple cathedrals developed through the addition of circumambulatory corridors, halls, subsidiary shrines, holy ponds, courts enclosed by galleries and monumental gateways. The halls served for the ceremonies in front of the cult image, for the partaking of sanctified food and for the performances of temple dancers; while the family of the god dwelt in the subsidiary temples and the faithful made their ritual ablutions in the holy ponds. The temples were so rich that they also had to have strong defences to protect the fabulous treasures within, and in time of war they even served as fortresses.

As the temples themselves became more enormous, so naturally did their individual parts—but different features were exaggerated in different parts of the country. In Kashmir, for instance, they had a deep porch and reduplicated pyramidal roof, and they stood in the centre of an impressive court with a gateway almost as big as the sanctuary itself (Martand, Wangath, Avantipur, Malot). The Buddhist temples of Bengal—for a few diehard Buddhists were still actively constructing their houses of worship—rose on a great platform—a pyramid of brick terraces (Parhapur, Buddh-Gaya). In Northern India the Nagara style developed with its very accentuated spire crowning the sanctuary. The Orissan temples had a spire like a beehive—or as one Westerner put it—like cylindrical fungi. They also favoured the sturdy, high socle, and an extremely complicated groundplan obtained by reduplicating each façade with more and more projections from the main wall, (Bhubaneshwar, Puri, Konarak).

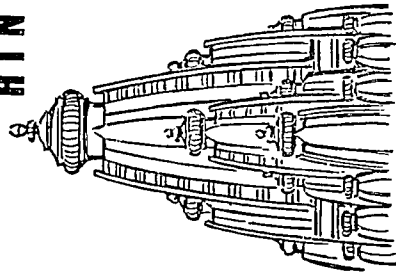
This was also the epoch of sculpture as a real element of architecture. The temples were covered, not to say littered,

with scenes from human life, animals, demons, dwarfs, goblins, faeries, and snake deities, especially on the socle. The main walls of the temples served as display case for the higher gods flanked by the world guardians and heavenly nymphs. The pillars, too, were covered with statuary and at their summit with arcades housing deities and nymphs. The corbelled domes, resting on an octagon of lintels supported by goddesses, were decked with another stone filigree of flowers before which heavenly ladies were dancing or playing musical instruments. In the 8th century these sculptures were still sizeable and relatively few, but by the 13th they had become a filigree of diminutive and expressionless figures. The happy medium was attained during the 10th and 11th centuries. Such temples are legion: the best known are those of Khajuraho, Osian (near Jodhpur), Dilwara (Mt. Abu), Modhera in Gujarat, Chittorgarh (near Udaipur), Gwalior (Sasbahu Group), Udayapur in Malwa, and finally Ambarnath and Sinnar near Bombay.

The *mithuna* couples on some of the socle friezes require an explanation: since the temple was regarded as a miniature world in itself, all aspects of life were present and intercourse could not be absent as an essential part of human life. The "tantric" scenes—evolved from a belief serving the pre-eminence of active energy—represent a theology based on the ancient fertility cult. They are a symbol of creation, the human identification with the cosmic process.

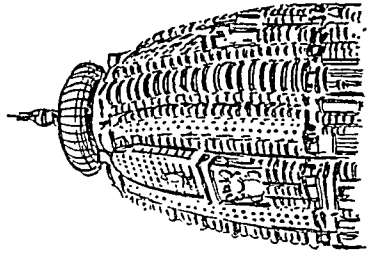
In the Deccan the accent was on the closed cult hall in front of the sanctuary known as the Vesara style. The temple had neither a supporting platform nor a socle worth mentioning and only a low tower of three or four receding stories crowned by a dome. There were one or two vast worship halls and three to five porches. Though the groundplan of the sanctuary and halls was first rectangular, it soon evolved into complicated star and cross designs; the windows of the halls were closed by pierced stone screens, and the entrance frames were likewise made of such screens. The columns, originally square, were later turned on the lathe into a sequence of horizontal "wheels". In contrast to the smooth and flowing aspect of North Indian architecture, there is sharp opposition between verticals and horizontals in the art of the Deccan. The most famous monuments of this school are the rather simple temples at Aihole, Badami, and Pattadakal (6th to 8th century), the richer ones at Lakkundi, Ittagi, Gadag (10th–11th century), and the flamboyant creations

HINDU and BUDDHIST ARCHITECTURAL MOTIFS



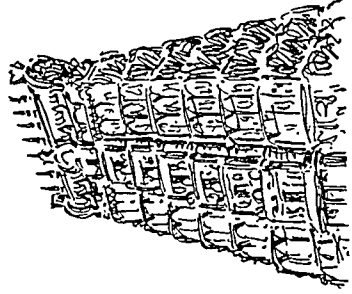
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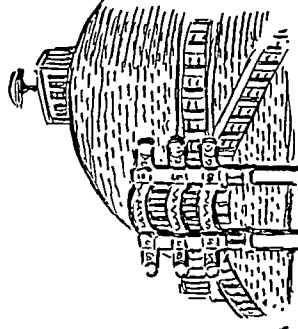
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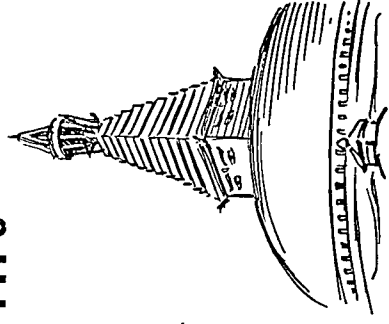
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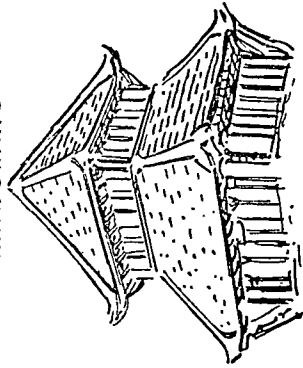
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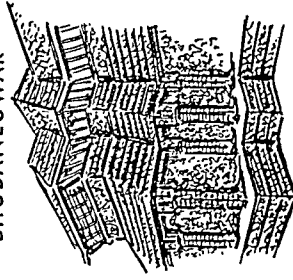


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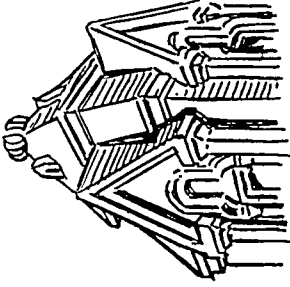
KERALA



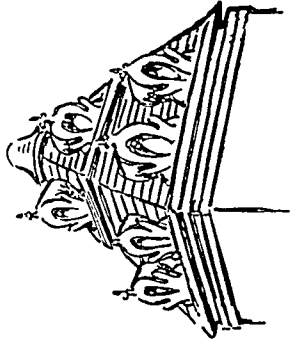
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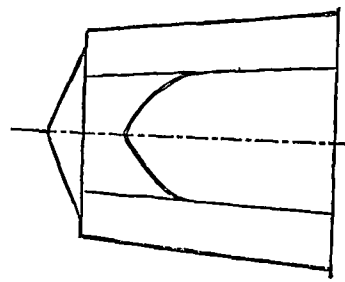
of the Hoysala kings at Belur, Halebid, and Somnathpur in Mysore (12th to 14th century).

Another offshoot of late Gupta art emerged in the Dravidian south. This part of the country had a very different and original civilization of its own and had been peacefully colonized first by the Jains, then by the Brahmin priests. The latter settled in some 70 temple towns; famous sanctuaries all. With the traditional Brahmin talent for assimilation, they left the original shrines intact but dwarfed them with bigger and bigger halls, gateways, holy ponds, and additional temples held together by successive enclosures. The original temples of this style (like Mahabalipuram and Kanchipuram near Madras) contrasted horizontals and verticals even more than in the Deccan—for instance in very slim columns with very broad capitals. The southern temples of the 11th to 13th centuries have steep towers of many stories crowned by a wagonroof (Tanjore, Kumbakonam). After the 11th century the gateways dominated, growing steadily until in the 17th century they reached heights up to 150 ft. During and after the 16th century vast halls came into fashion: their immense ceilings were placed on monumental pilasters decorated with slim columns, prancing horses, lions, elephants, horsemen and with reliefs of gods and myths. (Madurai, Kumbakonam, Hampi). In summary, sculptured decoration in the south was slim and elegant in the 7th century, baroque in the 8th and 9th, graceful again in the 10th, whereas the 11th century witnessed the resurgence of traditional and naive folk art which became more and more crude towards the 16th century.

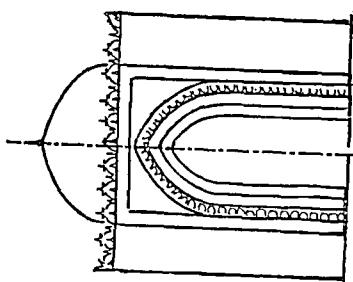
The Pagoda Architecture of Nepal

This style bears a strong resemblance to the pagodas found in Ceylon, Indonesia, and Java—and there are also a few survivors in the Western Himalayas (Kulu) and on the west coast of India (Kerala). Originally, sets of umbrellas were placed on top of Buddhist stupas and wooden Hindu temples as honorary symbols. But as the monuments became bigger, the umbrellas were transformed, for structural reasons, into storeys of low pyramidal roofs. By the 7th century, such temples were very common in Northern India, but they were increasingly replaced by stone counterparts whose roofs and spires still retained—in a rudimentary form—the sloping aspect of their predecessors. The far-eastern pagoda, of course, is another

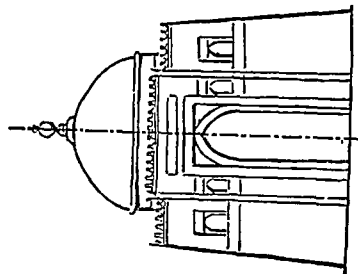
INDO-ISLAMIC ARCHITECTURAL STYLES (12th to 18th C.)



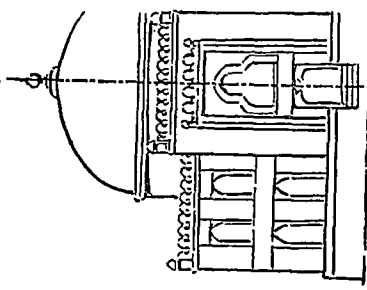
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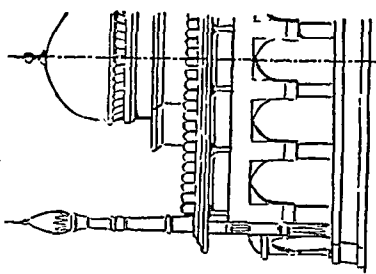
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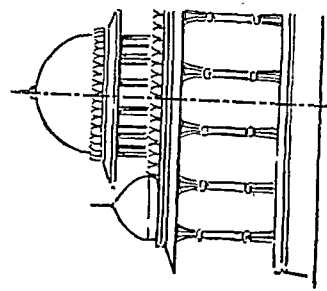
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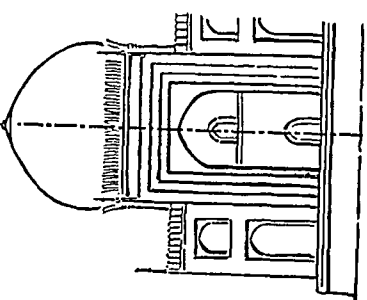
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GUJARATI



EARLY MOGHUL



MIDDLE MOGHUL



LATE MOGHUL

offshoot, though transformed by indigenous ideas.

Indo-Islamic Period

The Moslems conquered most of India between the 12th and 14th centuries and extended their conquests to the South during the following two hundred years. As a ruling minority, they concentrated their power in a limited number of key towns and forts. There they built mosques, palaces, and mausolea often using Hindu ruins as stone quarries. Their most common building is the tomb—a cube or an octagon with a dome. The mortal remains of the proprietor lay either in a sarcophagus in the centre under the dome or in a chamber below. A prayer niche (*mihrab*) was built into the western wall or a small mosque was erected outside. The mosque consisted of a court with an ablution basin in the centre. The court was surrounded by a hall of one or several naves and with prayer niches facing in the direction of Mecca. At both ends were slim minarets for the muezzin to sound the call to prayers.

Palaces were usually set inside a fortress and included barracks, stables, kitchens, and administrative buildings as well as the audience court and hall, the ruler's private apartments, his harem and the gardens. The public rooms faced toward the town while the private rooms had a more idyllic view over a river, lake, or mountain slope. The gardens were whole architectural creations in their own right: they were enclosed by a wall adorned with pavilions and towers; in the centre there was another palace with four vaulted halls surrounding a central dome and opening onto the water channels and geometrical flowered beds which were the pride of a Moslem garden. Such garden palaces sometimes served later on as tombs or were built initially with an eye on the next world. (Humayun and Safdar Jang's tombs at Delhi, and the celebrated Taj Mahal). Other Moslem buildings were *bazaars* and the *hammams*, or hot baths.

Islamic art remained conservative in India because it was more or less cut off from contact with other Mohammedan countries, but it was enriched by the Hindu art that was not considered idolatrous in orthodox Moslem eyes. There are two basic types of this architecture: The Pathan, or Afghan style (12th to 16th/17th centuries) and the Mogul style (16th to 19th centuries).

Both styles were based on the art of Persia and Turkestan but varied with the dynasties and the locale. The Mamluk and

Khilji Sultans of Delhi built cubic buildings with pointed arches and squat domes in red sandstone. They decorated with complicated arabesques and reliefs, and later with scalloped arches and walls overlaid with coloured stone and marble. The Tughluqs liked sloping walls and tapering towers, colonnades, and projecting porches, and though they overlaid the walls in several colours, their buildings were reminiscent of the forts they had once built. The Lodi Sultans of Delhi went farther in adopting Hindu motifs and were very lavish in their decoration—in painted stucco, stone mosaic or tiles, but they too adhered to the basic shape of a cube or an octagon with a dome. The Sur Emperors put even more Hindu element into their decoration and enriched the Lodi style, while the Sultans of Malwa improved upon the Tughluqs especially in features like domes on high drums (Mandu). In Gujarat, Bengal, and Kashmir, the local Moslem rulers were out of touch with the mainstream of Persian trends in the centre of India and consequently adapted the local Hindu architecture to suit their own needs. The first Bahmani Sultans of the Deccan were strongly influenced by Persia, but later on this tradition was overtaken by South Indian Hindu trends which transformed, for instance, the domes into huge lotus buds.

Though the Mogul style was originally derived from the Timurid-Safavid architecture of Persia—whose chief features were the bulbous dome and walls covered with tiles—in India it soon became a regal, imperial architecture worthy of the wealthy, refined rulers. The most important buildings got a “full treatment” of white marble, painted or gilt, or even encrusted with semi-precious stones; while red sandstone served for the others. Besides the dome, a theme with variations in all Moslem architecture, there were many sided or lotus bundle columns, scalloped arches, pillared pavilions and wall decoration using arabesques, natural-looking flowers and even some European motifs. Classic and elegant in its beginnings, the Mogul style became baroque in the 17th century (Delhi, Agra, Fatehpur Sikri), and in the 18th spread all over the country and was used even for Hindu and Sikh temples. But as it became more universal, it also became more decadent: marble was replaced by sandstone and painted stucco, and the builders could not resist turning the ornaments into gaudy trimming. They introduced reliefs of figures, paintings and glass mosaics on top of all the rest. In this degenerate form, the Mogul

INDIAN ARCHITECTURE

style was adopted even by the British for their administrative buildings.

Modern Influences

The Portuguese built their towns on the West coast in their own late Renaissance and Baroque styles, while in the 18th century Louis XVI architecture was introduced by French adventurers in the realms of the princes they served (Lucknow, Baroda). The British contributed neo-classicism, then the styles of the 19th century. The nationalist movement tried to create a new classicism based on Gupta art. But today modern functional architecture in steel and concrete is triumphant though often trimmed with traditional Indian embellishments. Modern Western architects like Le Corbusier and Fry have designed many buildings in Chandigarh, Ahmedabad and elsewhere, while America's Stone is represented in Delhi.



PAINTING AND SCULPTURE

Stonecarvings—Bronzes—Miniatures

BY

WILLIAM CURTIS

The Westerner first plunging into the universe of Indian art is likely to feel a vague sense of strangeness and esthetic uneasiness. Our eyes and minds have to adapt to this new world of forms, full of mystery and suggestions. For one thing, Indian art has remained across the ages essentially religious, and we may be as confused by a scene of Rada and Krishna, Maya and the elephant or the incarnations of Vishnu as a Hindu would be by an "Adam and Eve" or a "Raising of Lazarus". To know what is going on in Indian art, you should have at least an elementary knowledge of the life of Buddha and the legends of the principal gods—just as to approach Western religious art you must know something about the Bible.

But it is not only the content—and the multiplicity of religious themes—which is difficult for us, but also the expression, which

ranges from the deep serenity of meditation, through the exuberantly voluptuous, to the marriage of native folk art and foreign influence. "True" Indian art can as well be a Buddha who has conquered everything, a full breasted *apsara* in a temple niche, or a detailed, gilded scene of court life.

Generalities are as dangerous in the field of Indian art as anywhere else. Nonetheless, here are a few: The earliest, or classical period (3rd c. B.C.—6th c. A.D.) is Buddhist in feeling and form, with that religion's emphasis on the conquest of oneself. People and objects are portrayed not as ends in themselves—as is almost universally the case in Western art—but as symbols of an interior condition; a state of being. If our art is largely finite and self-contained, Indian art of this period strives toward the eternal and the infinite. The famous Buddha smile is perhaps the best example of a spiritual condition translated into tangible artistic form.

The Middle Ages (7th to about 14th c.) correspond in history to the decline of Buddhism and the resurgence of Hinduism's many cults, and art of course reflected this. Now man's whole life is portrayed—the good with the bad: heaven is ever-present but so are the pleasures of the earth. Sculpture becomes more a part of architecture and the temple becomes the world—visible and invisible—in miniature. Thus heavenly beings may be found on the same wall with couples in poses never admitted by Western censors.

The last period (14th to 18th c.) witnesses the triumph of the Moslems and the reappearance of folk art. If heaven has all but disappeared, it has been replaced by a heaven on earth of flowers, palaces, and beautiful women. Even the semi-religious paintings like the many scenes of Krishna look like delightful picnics in groves filled with birds, animals, and richly ornamented maidens.

British rule in the 19th century seems to have stamped out nearly all creativity of a purely Indian nature. The best that can be said of the modern period is that it seems to be moving towards a "one world" concept of the artist: i.e. although there are some fine 20th-century artists in India, their work at present owes a tremendous debt to Gauguin, Van Gogh, Matisse, and Braque—when at its best—and when at its worst, to the Western realist academic tradition. But there are signs in Indian modern painting pointing to a new consciousness of the country's milleniums of creative originality. We may yet witness here

a renaissance which will once again make Indian art Indian—and universal.

Painting undoubtedly existed in India from earliest times, but being more perishable than its sister art of sculpture, we have only a fragmentary record of its progress. Stone has survived and we shall begin with it.

Unmatched Artistry in Stone

Though there are a few specimens of Indian sculpture before the 3rd century B.C. they belong more to the domain of archeology. The first outburst of creativity on a large and lasting scale came under the Mauryan Empire whose greatest king was the famous Asoka. After his conversion to Buddhism his faith as expressed in stone knew no bounds: it is estimated that 84,000 stupas were built during his reign. The finest of these monumental reliquaries still extant are at Sanchi where their severe hemispherical shape is relieved by carved railings and balustrades and by the famous sculpted *torana* gates. The Buddha is not yet represented as a person; only by his symbols like the lotus, footprints or the empty throne. The bas-reliefs of the Mauryan period show a simple exuberance and delight in life, yet they convey the deep serenity of the new religion. The Asokan pillars still found here and there in India are made of highly-polished stone and surmounted by stylized bulls or lions. Strangely enough, this high polish, still lustrous today, was never again used in Indian sculpture. Critics agree that the art of these anonymous Mauryan stone carvers was never surpassed except possibly during the Gupta period. One of the Mauryan achievements—a lion capital from Sarnath—has been adopted as India's state seal.

The Sungas followed the Mauryans and continued their artistic tradition, introducing in addition portrait sculpture in which the head is rendered in massive planes with little detail. Some of the Sanchi railings, which had first been carved in wood, were translated into stone during this period and the other most famous Sunga contributions are the shrines at Bharut and the so-called Asokan railings at Bodh-Gaya.

When the Sunga Empire of North India fell apart, the void was filled by Greek and Parthian rulers (2nd c. B.C.-2nd c. A.D.), many of whom adopted Buddhism or Brahminism but who could not help but retain their own national consciousness. They were followed by the Kushans, of far-off Tartar origin.

PAINTING AND SCULPTURE

Such concentrated foreign influence both transformed and enriched Indian art and gave rise to the schools known as Gandhara and Mathura.

Just as in the West the ancient world had been swamped by the Barbarians and transfigured by Christianity—creating an entirely new art—in the East, Hellenism met Buddhism and Indian classical art was forever changed. Greco-Buddhist art represents the Buddha himself for the first time as a magnificent human being—a sort of Apollo in eastern religious disguise (the Gandhara school goes as far as to give the Buddha a toga and a mustache: a detail never seen in the art of any other school). The drapery falls in stiff and complicated folds and the expression is one of the conqueror of the outside world—not the spiritual one. But from then on, as André Malraux puts it in “The Voices of Silence”, this art’s history is one of the “conquest of immobility”. Indeed, whether the sculptors work in the greenish-gray stone of Gandhara or the reddish stone of Mathura, they slowly transform the Buddha from a rather haughty athlete into a meditating, mediating image of contemplation with lowered eyelids and a beatific smile.

The Gandhara school “mass-produced” images for temples and for rich protectors; and though some of their carved panels may seem somewhat lifeless as art, they are invaluable for the accurate details they give on contemporary life. These artists worked first in schist, later in stucco, and finally in painted terra cotta—and if their main achievement was the image of the Buddha, they also excelled in portraiture: many of the terra-cotta heads appear to have been cast in molds.

The Kushan King Kanishka ruled simultaneously with his two sons over a vast empire in the north whose artistic center was Mathura, between Agra and Delhi. Here the foreign influence was less pronounced and the sculptured heads come closer to Indian types but are not really copies of racial features. Religious images for Brahmins, Buddhist, and Jains were sculpted on order, sometimes for monarchs a thousand miles away. The Buddha is represented seated on a lion throne, not on the Gandharan lotus, and his expression still denotes worldliness more than sublime contemplation. Another favorite theme is the demi-god Kuvera, pudgy and self-important, who holds a wine cup and the bag of fortune. The voluptuous female makes a grand entrance in the person of the Yakshinis, supposed to have superhuman powers, but sculpted as women—

feminine to the n-th degree, with round full breasts and deeply curved hips. Except for lavish jewelry the Mathura Yakshinis are naked and they pose in graceful attitudes.

Sculpture's Epochs of Glory

The foreign influence of the first three centuries A.D. was not altogether assimilated and art did not become truly Indian until the arrival of the Gupta dynasty (320-600). These centuries saw the zenith of classical sculpture and created the "international" image of Buddha—the one which is recognized in all Eastern countries. The stiff Greek drapery has disappeared and has been replaced by a robe hanging in transparency, giving the effect of nudity. The hair is tightly curled and knotted on the top of the head and the halo is elaborately designed as are the thrones. The position of the hands has religious significance and the fingers are sometimes webbed. The Gupta sculptors excelled not only in stone but also in metal casting by the technically advanced *cire perdue* (lost wax) process. Unfortunately the Empire was in later centuries a happy hunting ground for iconoclastic Moslems who destroyed palaces, temples, and statues. We owe most of our knowledge of Gupta sculpture to the out-of-the-way places which escaped destruction and to excavation of ancient artistic centers like Sarnath.

While all this activity was going on in the north, the south was not idle. The Andhra school, whose chief vestige is the great stupa of Amaravati, was patronized by rulers who reigned from sea to sea in South India and the Andhran sculptors had not only patrons but artistic contacts with their northern colleagues. Sadly enough, little remains of what was once 600 ft. of magnificently carved railings at Amaravati, and for a true idea of the vivacity and technical skill of the Andhran masters, you should go not to India but to the British Museum.

But the South is especially, and justly, famous for its sculpture in bronze. Like the Gupta artists, the Dravidians used the *cire perdue* method; but unlike them, they were wholly devoted to the Hindu religion and to the cult of Lord Siva in particular. It is amazing that these images are so esthetically moving, for they were cast according to elaborate religious prescriptions. No attitude, no gesture is without meaning and no proportion is accidental. In the image, the worshipper was meant to read not only the powers and importance of the god

but also the religious mood he expresses in that instant. These statues are lithe and seem to hesitate on the brink of movement. The best example of this formalized yet living art is Siva's Dance, the Nataraja, in which the many-armed god stands poised on one foot in a circle of bronze. His dance personifies the cosmic flow of energy, creative or destructive, forever renewed and forever extinguished, with the Lord as master of the forces of the Universe.

After the fall of the Guptas—which coincides with the beginning of the end for Indian Buddhism—sculpture climbs a long hill toward the Middle Ages when statuary will not be an end in itself but a decoration for the house of the god. A high point on this journey are the sculpted caves of Ajanta and Ellora, discussed in detail elsewhere. Here the figures are in poses combining movement and equilibrium, graceful without formalism. Later on the figures will become more elongated and stiff-looking.

Though purists may prefer the classic period, medieval Hindu sculpture is unrivaled for sheer exuberance and is incidentally a sort of stone carved documentary film on everything that counted in the life of Indian man 1,000 years ago. Whether the work be that of the Hoysala sculptors of Mysore, the Chandellas of Khajuraho, the Gangas of Orissa, or any of the others; there is a vibrant liveliness and humanity about this sculpture which leaves no feature of life unexplored. There are flowers and animals, geometric designs and borders, heavenly beings and human beings, banquets and dances and hunts—and generally the best of heaven and earth. Bhubaneshwar is a perfect example of sculpture conceived as an integral part of architecture—no stone here is left unchiseled—but many other temples are nearly as ornate.

One feature of Hindu sculpture which finds no point of comparison in the West, and is perhaps for that reason often criticized by Westerners, is the undeniably erotic element. This eroticism goes beyond the naked maidens (also found occasionally in early Buddhist work), very tame in comparison with the *mithuna* couples—some of whom are shown merely embracing, but some others actually making love. Both of these types may be interpreted as "leftovers" of primitive fertility cults, and as auspicious symbols of love and beauty. There are, however, some particularly crude groups on the Konarak sun temple in Orissa which refer to the existence of temple dancers

(*devadasis*) who were there for the pleasure of the faithful. Whereas the Konarak sculptures are too suggestive for Western eyes, some erotic groups (Khajuraho, Bhubaneshwar) are more discreet and less detailed. Hindu temples, conceived as world models, could not leave out such an essential part of life as the act of love. These carvings are also sometimes related to the Tantric doctrines, an offshoot of Hinduism, in which sexual intercourse is the symbol of creation, and which may range (in the purest form) from the woman as spiritual guide, through the quiet copulation of deified persons to the violent love making of terrible gods. As a rule, all emphatically erotic sculpture belongs to the decadent period of Indian culture.

Painting through the Ages

The Moslem invasions of India brought hordes who destroyed all the true art that lay in their path—so that today we have only a distorted and truncated idea of what India was in her glory—but who were not hostile to images of their own! Sculpture—unless you care to call stucco designs, pierced stone work, and decorative tiles sculpture—practically ceased during the Moslem period, but painting had a large and honored place in the lives of the Mogul monarchs.

Painting of course existed from the dawn of India's artistic history, but the country has extreme climatic conditions which destroyed most of the records. Ajanta and Bagh (see chapters on Ajanta and Central India) were the summit of Buddhist painting—and if all the rest in the first six centuries of our era was like these two examples—what an extraordinary period it must have been! Ajanta is an artistic milestone, not only for India but for the world. Sweeping, accented lines and luminous colors and shading create a subtle and refined world of sensitive human or angelic beings and also of tropical flowers, birds, animals, textiles, jewelry and architecture. The themes are presented in continuous narrative around the walls and the language of gesture intensifies their meaning. Closely related to Ajanta and Bagh are the Badami caves in southwestern India (5th c.) and the Jain caves at Sittanavasal (Madras State). Ellora continued this tradition with its linear, angular forms filled with color.

Now we must bridge the gulf of centuries towards the Mogul period, bypassing the palm-leaf manuscript paintings of the Middle Ages. Very few of these repetitive and highly formalized

little pictures have come down to us—but what we have is enough to assert that their major virtue was a bold use of color which filled in all available space. The technique was far more linear and angular than that of the Ajanta ancestors.

Apart from the sophisticated, schematic art of the "elite", India had from earliest times a charming folk-art tradition which found its full expression with the arrival of the Moslems who themselves brought the precision, elegance, and love of color of the Persians. From about the second half of the 14th century, the Delhi Sultanate allowed much of its territory to escape its control, and a dozen or so local dynasties established themselves, wedding their own artistic ideas with those of the indigenous folk traditions. This eventually produced a number of schools whose names and characteristics may seem confusing at first—but whose common denominators are Persian elegance combined with Indian realism.

These miniatures in tempera on paper come into full flower during the Mogul Empire (16th to 18th c.). Mogul painting is a courtly art, and limited to the delightful lives of the aristocracy: their receptions, their palaces, their lovelife. Portraiture becomes a major current and the strong, sensitive faces of the monarchs make worthy subjects. Beautifully detailed studies of flowers, birds and animals are also favorite subjects, often as illustrations for natural history books.

Concurrently with the Mogul school existed the indigenous Hindu schools whose origins are deep in the roots of Indian history. The two major subdivisions—Pahari and Rajput painting—become increasingly influenced by the Persians, but they retain their favorite themes: Krishna and his legend lead the way, but other great epics are also illustrated. These artists also illustrated musical modes so that in the mind of the Indian viewer, the painting was immediately associated with a poem and a melody. In the West we have no equivalent of such a subtle welding of the arts.

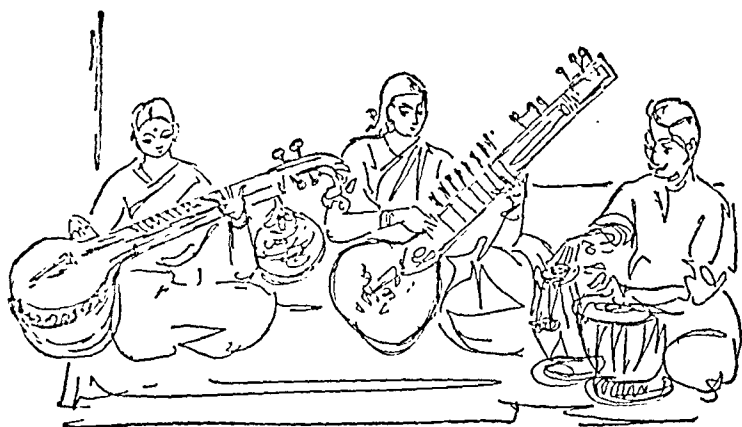
While the Mogul school was situated around Agra and Delhi, the Rajput paintings were done in present day Rajasthan and include the Mewar school. These miniatures are crowded with happy, sloe-eyed people in bright costumes, and they often tell two stories in one painting. This is popular art with a much wider appeal than the court scenes of the Moguls, and it illustrates themes the people knew well in the vivid primary colors they loved. Krishna and Radha, Krishna and the milk-

maids, the birth of Krishna—he is the real hero of the Rajput artists. (You'll know him—he's always painted blue).

The Pahari miniatures (which include the Basohli, Jammu, and Kangra schools) came from the north, the Punjab and Jammu, and are more delicate in outline and paler in color—in a word, more Persian. It is a tender, intimate art which takes simple joys and sorrows of the people as its subjects, though Krishna is not absent. Both the Rajput and Pahari artists enjoyed detailing clothing, jewelry, and backgrounds for their subjects. Whereas the Mewar school relies on bright colors and crowded composition for its effects and has almost no sense of perspective—so that a scene of people sleeping makes them look instead as if they were flying—the northern hill schools (Kangra, Basohli, etc.) have the Persian receding planes and like to add complicated backgrounds: first the garden, then the palace, with the town and the mountains even farther away. They also favor delicate borders of flowers and liberal use of gilt. Very dark, yet vibrant colors, plus gold, are the hallmarks of the Basohli school.

The 19th-century academism which followed in the wake of the British had nothing to do with India's own creative genius. But like most ill winds, this one too blew some good. Artists, reacting to foreign domination began searching the past for inspiration. This revival of India's artistic heritage combined with a sort of international technique is now in a transitional stage.

The big names in Indian modern painting—which the *avant-garde* Westerner will find somewhat dated—are Jamini Roy, Nandalal Bose, the Tagores: Gogonendranath and Abindranath, and Amrita Sher-Gill. All of them have been deeply influenced by one current or another of Western painting.



THE MUSIC OF INDIA

Elusive and Bewildering ?

BY

NARAYANA MENON

(Dr. Menon, composer and musicologist, is secretary of the Sangeet Natak Akademi. An authority on Eastern music, he outlines the fundamentals of an art quite remote to the Western ear.)

That Indian music is an ancient art is common knowledge. But what are the implications of its age? Is age by itself a criterion of the greatness of any art or is it merely a reflection of past greatness? Is an ancient heritage hidebound by rigid laws of theory and practice conducive to a healthy growth in the future? What is its relevance to the present?

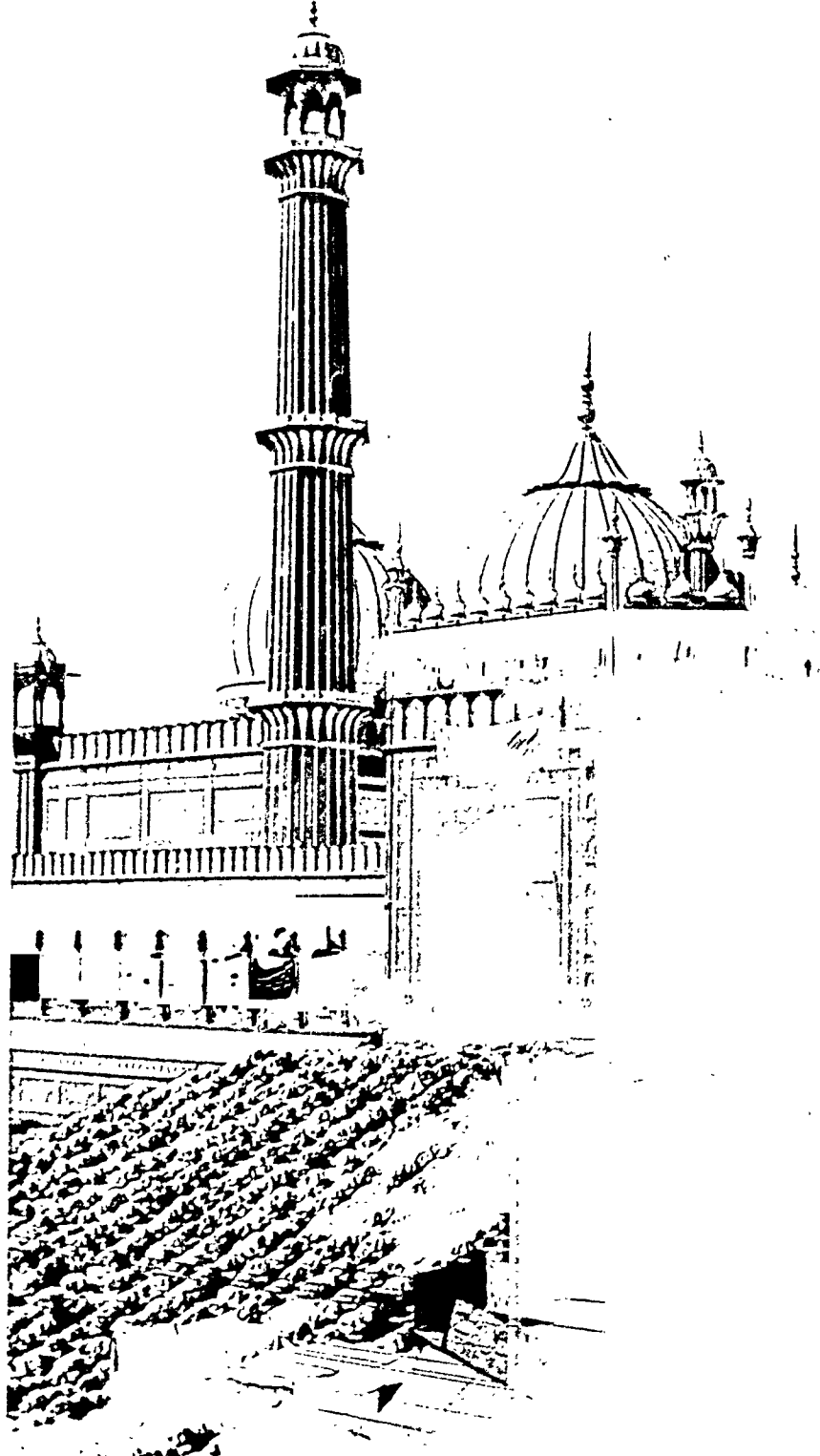
These are points worth careful thought. China, for instance, has probably a longer record of history and culture than India. So has Egypt. The Cairo Museum's General Catalogue published by the Egyptian Government a few years ago gives accurate descriptions and pictures of musical instruments 4,000 years old and indications of a musical notation, both of which point to an art at a high stage of development. But somewhere



Popular entertainers draw freely upon epic themes, such as the Ramayana above, and on classical dance, as illustrated by the ballet group below.

Photos Gov't Tourist Dept.





in the history of Egypt the link with this ancient past is lost and it seems doubtful if contemporary Egyptian music can be related to this past. Indian music may be younger but we have a longer history of an *unbroken* tradition with recognizable landmarks than any other system known today. This is an important point. Tradition means the accumulated heritage of centuries. A break in the link would make its validity dubious.

It is this long continuity of growth that is the most remarkable thing about Indian music. Even long before the Christian era it had developed not only definite laws of theory and practice, but even comprehensive theories of appreciation. The ancient *pandits* studied carefully the physical stimulants to aesthetic enjoyment. They analyzed the nature of emotion (*bhava*); the conditions and the themes which produce the emotions (*vi-bhava*); the visible signs and results of such emotion (*anubhava*); and even the nature of the subconscious mind, the involuntary emotions (*satvabhava*). Their methods were rational and, what is more, they put their conclusions to good practical use. The Greeks did this on a smaller scale. They realized, for instance, that the Doric mode was dignified and manly, and taught the Spartan boys nothing else. They were careful of the use of the Lydian mode which they thought voluptuous, licentious and orgiastic. Strabo, the Greek philosopher, may have been thinking of this when he acknowledged the debt of Greek music to India.

The beginnings of Indian music can be traced to the Vedic days, though history and facts and legend are all inextricably mixed into one. There are many symbolic legends of music. The seven notes of the scale and the basic rhythms are supposed to have been revealed by the Lord himself. Singing and dancing exemplify His various forms. Some of the early musical literature are in the nature of minor but significant scriptures. Early songs embody philosophical concepts, ethical and moral precepts and discussions, social criticism. It is only natural that such an art should have grown and developed as an adjunct of worship and that temples should have been the biggest repositories of music and dance.

The history of this music has to be studied and understood not so much in terms of the music itself, but through various treatises which have come down to us. The main landmarks—at least until recent times—were not the great composers or their works, but treatises like the *Natya Sastra* of Bharata (circa 4th

MUSIC OF INDIA

century A.D.), the *Sangita-Ratnakara* of Sarangadeva (13th century), the *Swara-mela-Kalanidhi* of Ramamatya (16th century) or the *Chathurdandi-Prakasika* of Venkatamakhi (17th century). These embody extant knowledge and are in the nature of codifications of current theory and practice. There are dozens of such texts, excellent indices to the development of the Art.

In the pattern of this culture, music and dance, the visual arts and poetry are all governed by the same attitudes. Indian music bears the same relationship to Western music as Indian dancing does to Western ballet, and for that matter much the same sort of relationship as Indian literature does to that of Europe or traditional Indian art to European art. In all these the insistence is on emotional flavour rather than on intellectual sincerity; on the lyrical impulse rather than on rhythm; on contemplation rather than on action. The result is a subjectivism which is opposed to Western objectivism.

Music is not an International Language

This tradition has to be understood in the context of Indian life and thought. Its present theory and practice are the logical development of a consistent process, a process which has been distinctive and which is an integral part of Indian history and culture. To listen to Indian music and judge it in terms of Western music or some other system will mean missing the point and reaching absurd conclusions. It will be like judging Beethoven or Brahms in terms of *raga* (the basis of Indian melody) and *tala* (the basis of Indian rhythm). Questions of style, of interpretation, of finer and subtler points of execution are difficult to discuss in any recognizable international terms. All this talk of music being an international language is a facile over-simplification. Of course it is true of areas like Europe or India or the Middle East—areas which have a common musical system but different spoken languages. But I have heard a great deal of Javanese, Japanese and Chinese music—not to mention the various national styles of Europe—and I doubt if any of these constitute an international language. And values differ widely. Take the voice for instance. It is the strangest yet the most expressive and challenging musical instrument in the world, and one that is common to all systems. Most Europeans think that Indian voices sound artificial, harsh, strained and nasal and that is precisely what most Indians think of

Western voices—artificially produced, strained *and* nasal.

But the attributes of a voice will be determined by what the voice is expected to do. Only a fully trained Western soprano can sing the aria of the Queen of the Night from *The Magic Flute* and only an Indian musician can do the *Viriboni Varna*. Stress on particular values too is important. The quality of the voice as such is comparatively unimportant in Indian music. In India the voice is no more of an asset to a singer than, say, good handwriting is to a poet. *What* a musician sings is far more important than *how* he sings. Every singer is a creative artist in the fullest sense of the word. In the West, a singer is a vehicle for the expression of other peoples' (the composer's) ideas and very often, as in so many operas, a voice is used just like any other instrument. In Indian music each singer will have his own rendering of a particular piece, for there is no written notation in the Western sense.

Characteristics of Indian Music

The most distinctive characteristic of Indian music is that it is purely melodic. I mean by pure melody, a melodic line that neither needs nor implies harmony. Harmony affects the structure of melody itself, and it has become almost impossible for the Westerner to conceive of melody without the implications, tacit or explicit, of a harmonic system. In Western music, a melodic line is really the top or surface line of a carefully constructed harmonic structure. Thus in the building-up of melody, the harmonic implications of substantive and passing notes and the relationship of these play an important part. Also, Western melody has a tendency to develop round notes which are harmonically related to the tonic. Indian melody is made up of notes which are related purely by their continuity. If this melody sounds exotic to the Western ear, it is probably because the West has lost the ear for *pure* melody and cannot take in melody neat as it were. Our use of "quarter-tones" is also relevant here. There is no such thing in Indian music as exact tones, one of the reasons why keyboard instruments are non-existent. We do use in certain *ragas* sharps which are sharper than the sharps of the diatonic scale and flats which are flatter.

There is no absolute pitch in Indian music. This is, of course, because it does not concern itself with harmonic draughtsmanship and, consequently, does not need such a stable standard.

MUSIC OF INDIA

The melody usually centres round the tetrachord, often within it, and swings on two marked pivots—the tonic and the fourth or the fifth. This would suggest a harmonic potentiality, if not a latent harmonic sense. The *raga* (mode) is the basis of melody, and consists in the use of certain notes and microtones at the exclusion of others. There are 72 fully septatonic *ragas* and several derivative ones. About four hundred of these are classified and more or less in actual use.

The rhythmic pattern is asymmetric as well as symmetric. The almost constant use of percussion instruments is taken for granted.

The South and the North agree on fundamentals though the nomenclature both of *ragas* and *talas* differs. The difference between them today is a difference mainly of style. Instrumental music is more developed in the north.

Music is the most abstract of all the arts. And it has the least versimilitude to Nature. Poetry has words which can be understood or translated, at least partly. Painting and sculpture (except in the most abstract modern works) have recognizable forms and are approximate to our visual experiences. But in music we have no such aid to apprehension. The knowledge (or at least an awareness) of the system on which Indian music is based is the only guide. One can come to grips with it only through constant hearing. There is no short cut to its understanding. One must listen and listen a great deal—with discrimination and with intelligence. Only then will subtleties of nuances and style begin to take shape in one's mind and we shall get our bearings right.



INDIAN CLASSICAL DANCING

An Idiom of Religious Inspiration

BY

RUKMINI DEVI

(One of India's greatest classical dancers, Mme. Rukmini Devi is also the founder of the Kalakshetra School in Madras. As the foremost exponent of Bharata Natya, she has been instrumental in the revival of this ancient art form.)

The background of dancing in India is infinitely rich and varied, as varied in fact as the land of India itself, but with the same underlying unity which knits the people of the country together. Both the folk dances and the classical forms show this variety intertwined by the unity of spirit and of basic teaching. While folk dances derive from various sources, the origin of all the classical systems has been the Hindu Temple. It was in the Temple that they were conceived and nourished; it was also in the Temple that they attained their full stature.

INDIAN CLASSICAL DANCING

While it is true that dances were also performed at the courts of princes, noblemen's houses and on auspicious occasions such as marriages, the impulse that gave them birth was religious.

Dance formed an intrinsic part of worship in the Temples. Just as Hindus offer flowers in the Temple to God, so was He offered music and dance as being the most beautiful expressions of the human spirit. India alone has a concept of God who dances. Siva is Nataraja, the King of dancers, who performs in the Hall of Consciousness and creates the rhythm of the Universe.

Dance in India has had a long history. We find mention of it in the *Vedas* themselves. The references in the great epics, the *Ramayana* and the *Mahabharata* are more profuse. Arjuna, one of the heroes of the *Mahabharata*, during his period of exile, was employed by the King of Virata as a teacher of music and dance to the princesses. From this it would seem that in those days dance was a highly respected art, practised as much by high-born ladies as by professional dancers. In the *Malavikagnimitra*, a play by Kalidasa (5th century A.D.), stage dancing has an important role.

The earliest work on dancing is the *Natya Sastra* (See page 189). It is a great exposition of Indian aesthetics on music and drama. Many books have been written on dancing since then and up to the 18th century (*Balarama Bharata* by the Maharaja of Travancore). At one time there must have been a unified system of classical dancing in all of India. Each cultural area in the country acquired eventually a local idiom. Regional folk dance themes were assimilated into classical art. Foreign influences were also at work; some isolated regions developed new characteristics. Thus have arisen the four main classical schools, namely: Bharata Natya in the South, particularly in Tamil-land; Kathakali in Kerala; Manipuri in the Northeast (Assam), and Kathak in the North. Both local and foreign influences are clearly evident in Manipuri. Kathak has a distinctive Persian flavour. In the case of Kathakali the rules of Bharata seem to have been superimposed on ancient regional art. In spite of local variations and colloquialisms, these dance forms have on the whole derived from one central tradition guiding all arts.

Delight, Born of True Understanding

Like in all Indian performing art, so in dancing the concept

of *rasa*, or aesthetic mood holds the central place. *Rasa* is an impersonal sensation (different from emotion) which is shared by all. Nine *rasas* have been generally recognized: *sringara* or love in all its variations, devotion, humour, pathos, heroism, fury, terror, disgust, wonderment, and peace.

In dancing, *rasa* is conveyed through *bhava* or expression. The dancer should so perform that "where the hand is, there the mind is, where the mind is, there is *bhava* and where there's *bhava*, there is *rasa*".

The technique through which *bhava* manifests itself is called *abhinaya*. It literally means "to carry forward", to convey a sentiment, a story, a situation to the audience through various means. According to the means employed, there are four kinds of *abhinaya*. These are:

Expression through the posture of the body and through gesture. Under this heading come the various postures, gait, and the combinations of movements which form one dance sequence. The hand gestures are called *hastas* and are made either with one or with two hands. They are the alphabet of a regular language. Each hand gesture can have several meanings according to the way in which it is used. These *hastas* are an important part of all Indian dancing and give meaning to the words of the song which accompanies the dance.

The second type of *abhinaya* is expression through the spoken word. This again is highly important; songs are specially composed for each dance, containing the appropriate sentiment in a fitting musical mode or *raga* which gives the dancer scope for expression. In certain schools of dancing, as in Kathakali, the dancer is not allowed to sing or to speak; it is the musician who provides the accompaniment. In Bharata Natya, on the other hand, the dancer is expected to sing during portions of the dance.

The third type is expression through costume. In Bharata Natya the stress is merely on the beauty of the costume. In Kathakali, however, each actor is dressed differently. Difference in costume and make-up indicate the characters represented.

The fourth *abhinaya* is emotion conveyed through facial expression. Without it no cultured Indian will consider even the most skilful dance to be anything more than a display of physical dexterity.

In the classical styles these various types of *abhinaya* are

INDIAN CLASSICAL DANCING

used differently. There is the difference in the hand gestures—*hastas*—as used in Bharata Natya and Kathakali. In Kathakali these gestures are rather dynamic and the portrayal of emotion is exuberant while in Bharata Natya it is more stylized.

According to whether there is *abhinaya* or not, dances are divided into *nritya* and *nritya*. *Nritya* is an intricate abstract dance consisting of rigid movements and poses, which are devoid of dramatic content. *Nritya* is suggestive and interpretative, with every movement and gesture invested with meaning. An ordinary dance recital would contain several items of *nritya* and *nritya*.

The Dance of the Devadasis

Bharata Natya is now prevalent mainly in the Tamil country, in the southeast of India. It is an art which had royal and religious patronage for centuries. Dancers were attached to the great temples and participated in the offerings at worship. Today, under modern legislation, there are no temple dancers and this dance no longer finds a place in temple ritual. In the word Bharata, the three syllables: Bha, Ra and Ta stand for the three components of all dancing: Bha for *Bhava* or expression, Ra for *Raga* or melody, and Ta for *Tala* or rhythm.

The original name for classical dances in the Tamil country was *Sadir* meaning solo dance performances by temple dancers or *devadasis*. Though in later days the *Sadir* developed sensual characteristics (which almost brought about the extinction of this art), all *devadasis* maintained a high standard of technique and traditions. Many outstanding artists were among them and the corruption was not of their making alone but that of society in general.

The music for Bharata Natya is of the Carnatic style, prevalent in South India. There are one or two singers. The chief singer usually does the *nattuvangam* or direction of the dance. He plays all the rhythms on cymbals of bronze. There is usually an instrumental accompaniment on a *mukhaveena* which is a small wind instrument. The most important instrument is the *mridangam*, a drum, which indicates the rhythm. The dancer wears anklets of small bells which also emphasize the rhythm.

All performances of *Sadir* begin with what is called an "Alarippu," which is a good example of *nritya* or pure dance. The dancing is done to the accompaniment of drum syllables, uttered by the conductor of the dance. This represents a

dedication of the body to the service of the Highest. The next item is "Jathiswaram," which is also *nritya*, danced to a particular type of music. The third is "Sabdam", a simple composition in which the main feature is *abhinaya* or the portrayal of sentiment. The fourth, the main part of the recital, is called "Varnam" and contains all the important features of Bharata Natya. It includes *nritya* as well as *nritya*. These are followed by several items of pure *abhinaya* called "Padams" whose subject matter is the yearning of the individual soul for union with God expressed in the poetic language of a woman's plea to her lover. To an Indian audience of *habitués*, these Padams—with their exquisite poetry, music and subtlety of emotion—form the most interesting part of the programme. But to a newcomer they are likely to seem too slow in tempo and therefore rather dull. The Padams are followed by a "Javali" which is a lighter type of song in quicker tempo, and by the "Tillana", which displays brilliant footwork and forms an effective foil to the slow tempo of the Padams. The recital usually closes with a "Sloka", which is a verse in Sanskrit in praise of some manifestations of God. The "Sloka" is not set to rhythmic beat.

In many of the great temples of South India one can see some of the Bharata Natya dance poses in sculpture.

Dance Dramas

Dance dramas also developed along the "Bharata Natya" tradition, using the same techniques as in the solo dances. These stories from India's great epics, still enacted in certain village temples of the Tanjore district (Madras State) became nearly extinct through want of patronage. Only men of the priestly class take part in them.

Another type of drama which employs Bharata Natya technique is the "Kuravanji" in which the dancers are women. All Kuravanjis portray the human soul—represented by the heroine—in search of God. The only Kuravanji still performed in a temple can be seen once a year in the great Temple at Tanjore. The "Kuchupudi" dance dramas of Andhra performed by men of the priestly class can also be ascribed to the Bharata Natya school. The dances of Orissa, except for the Chow dances of Seraikella, have apparently derived from Bharata Natya. In the past, Tanjore and Kanchipuram were the most important centres of this dance. Today it has spread all over India but Madras is its real home.

INDIAN CLASSICAL DANCING

The second of the South Indian schools, *Kathakali* comes from Kerala State. This developed from earlier forms of monoacting (in which there is a certain amount of dancing mainly of the abhinaya type) into the tradition of the Sanskrit stage. Convention demands that the feminine roles be portrayed by boys.

The *Kathakali* which is in vogue today was evolved out of an older form, *Krishnanattam*, in the 17th century. Its foundations, however, are rooted in a distant past. The elaborate costumes, the strange mask-like makeup, the gorgeous crowns are all reminiscent of its folk traditions. The billowing white skirts of the costume, the long-sleeved tunics with red ornamented breastplates, the yards of cloth garlands are most imaginative.

The performance which often lasts until the early morning hours, opens with tempestuous drumming to transport its spectators to the mythical world of Hindu sagas. Without any stage sets the dancers conjure up visions of those beloved epics, the *Ramayana* and the *Mahabharatha*.

Of all Indian dances, *Kathak*, which is typical of Northern India, is the most secular. Founded according to the precepts of Bharata, new influences were grafted onto it with the Mohammedan invasion. It was patronized by the Muslim courts and Persian influences affected it to a great extent. Originally a temple dance, it became a court dance. The Nautch dancers (a corrupted form of the Sanskrit word *Natya*), were both men and women and their sensuous performances soon acquired a bad reputation. However, the *Kathak*—developed mainly in Lucknow and Jaipur—is extremely skilful and graceful. At present the best performances of this style can be seen at Delhi. *Kathak* dancers can reproduce in their footwork the exact sounds made by the drums and they are very skilled in using the anklets they wear. Traditionally these anklets have three rows of bells and good dancers are said to be able to control the sound of any one of them. The arm movements and the general body postures of *Kathak* dancing are weak. *Hastas* have no special meaning and are merely decorative. It is not interpretative in the Bharata *Natya* sense and it lacks the sculptural quality of the former.

A *Kathak* programme consists usually of a dance called *Amad*, which is a figurative salutation of the audience. Then come the characteristic *Parans*, with their intricate and brilliant

footwork. The third variety, called *Gaths*, are more interpretative and have some trace of *abhinaya* in them. The musical accompaniment consists of a singer, who not only sings but reproduces the drum syllables. The dancer also often utters these syllables. They are accompanied by a *Sarangi* player (an Indian type of violin). Further accompaniment is provided by two drums.

Manipur—a region of lovely hills and valleys—is a remote part of India and has evolved her folk dances into a classical style peculiar to herself. Their inspiration is purely religious and the dance items re-enact the love story of Radha and Krishna, *Ras Lila* being deservedly the most important and best known episode. Other dramatic dances like the *Lai Haroba* are a strange mixture of ritual Manipuri folklore and Hindu mythology. Compared with the classical dances of India, the technique employed is less rigid and the dances are vigorous when performed by young men and sweetly lyrical when interpreted by young girls. Faces remain immobile and the meaning is conveyed through the swaying body and the graceful movements of arms. The women's costumes are extremely gay and picturesque: the headgear is a small conical cap; the close-fitting jacket is of trimmed velvet and the hooped skirts—half covered by silk petticoats—are richly embroidered. Through sheer beauty and grace the Manipuri costumes and dances add a cheerful note to the heritage of Indian classical dancing. The accompanying music and the chorus are typical of the region but the instruments employed are ubiquitous.

Dance in India has been so closely interlinked over the centuries with religion, that today it is impossible to think of it divorced from this essential background. Religion endeavours to express in words the concept of Divinity and to raise man to it. So does the classical dance in India in terms of movement, colour, symbols and music. Properly performed and understood it lends an insight into the spirit of India.



INDIAN LITERATURE

From Epic to Experimentation

The great tradition of writing in India lies in the fields of the epic, romantic drama and poetry. The *Ramayana* and *Mahabharata*, like the Homeric epics, have not been equalled, and like the Western classics, have taken their place among the great literatures of the world. The tradition for great drama has, however, not been continued. The dance-drama exists and important playwrights have written in Bengali, Malayali, Gujarati and Marathi, but they have not reached the stature of their great predecessor, Kalidasa, the Sanskrit poet and dramatist who lived in the 6th century A.D. Poetry has grown and flourished in all the languages. While Ghalib and Tagore may be ranked among the great poets of the world, the various regional languages can boast a galaxy of lesser luminaries. Love of poetry is deeply imbued in the hearts of the people, and poetic symposiums—*Mushairas*, as they are called in Urdu (*Kavi Sammelans* in Hindi)—are an integral part of life.

The prose forms, particularly the novel, the short story, the critical essay and the technical treatise are of later development and owe much to western influence. Writing in English is one of the important developments of the nineteenth century. While Tagore and Bankim Chandra in Bengali and Prem Chand in Hindi made significant contributions in their own languages, there were a number who wrote in English and who became well known abroad as early as the nineteenth century.

Curiously enough it was the adoption of English in the universities which led to a revival of the vernaculars, and which also

led to the growth of Indian writing in English. Romesh Chundur Dutt won fame in English as well as in Bengali. His *Lays of Ancient India* and some of his novels show how Indians were mastering a foreign medium. Michael Madhusudan Dutt writes of the Rajput Prithvi Raj in English verse. Toru Dutt in her *Ancient Ballads and Legends of Hindustan* shows great imagination and technical skill.

The turn of the century saw a marked improvement in the handling of the medium. A tightening of technique, a greater fluency and flexibility of language can be observed in all fields—biography, travel, poetry, and particularly the novel.

Most travelers to India would be interested in Mahatma Gandhi's *My Experiments with Truth* and Jawaharlal Nehru's *An Autobiography*, not only because they portray the lives of great Indian leaders and give a clear and authentic, yet dramatic, picture of the Indian freedom movement, but also because they are excellent as autobiographies. Very different, but very remarkable, is Ved Mehta's *Face to Face* (1957) which vividly depicts his life at a school for the blind in Bombay and at his home, his experiences during Partition and his life as a student in the U.S.A. Dom Moraes' *Gone Away* (1960) is a readable, though slightly immature, travel account of his visit to India from Oxford.

There is considerable poetic activity, but in poetry, particularly, it is difficult to achieve very artistic standards in a foreign medium. Sarojini Naidu, a prominent political leader, was acclaimed as a poet in English around the time of the first World War, and W.B. Yeats has included a piece by her in the *Oxford Book of Modern Poetry*. But today, apart from Dom Moraes, who has won the Hawthornden Prize for poetry, no Indian poet in English has won any great distinction worth mentioning.

The novelists, in spite of lack of a tradition, are by far the best known abroad. Mulk Raj Anand has been published in many European languages, and Kamala Markandaya, Attia Hosain, Praver Jhabvala and Khushwant Singh have been favorably reviewed abroad. A. Lall is popular, and R.K. Narayan is receiving serious consideration in well-known English and American literary journals. Apart from the themes with which they deal, concerning different aspects of Indian life and thought from which the traveler can learn much, it is interesting to observe the handling of the medium, mainly for a foreign public.

The vast country with its varied landscape, ancient history,

INDIAN LITERATURE

great philosophy and astounding contrasts between the latest methods of industry and outmoded forms of agriculture, provides an infinity of themes.

Representative Novels

There are a number of novels which are interesting, but not very well known, for instance, Venu Chitales' *In Transit* (1955), Humayun Kabir's *Three Stories*, which deal with aspects of Muslim life, and Rajagopalachari's *The Fatal Cart and Other Stories*. Zeenuth Futehally in *Zohra* presents problems of women in a Purdah household. Khwaja Ahmed Abbas in his short stories depicts the life of millworkers, hawkers and street urchins, while in his novel *Inquilab* he gives a picture of a Muslim family in Aligarh, caught in the political events of the period. Nayantara Sahgal, a niece of Pandit Nehru's, in *Prison and Chocolate Cake* recalls her life at home, at school and in the United States. In *A Time to be Happy* she gives a picture of urban life in northern India.

Of the well-known Indian novelists, R.K. Narayan is indisputably the best-known today. Beginning with the *Bachelor of Arts* (1931), *The English Teacher* (1945) and *Mr. Sampath* (1949) and through *The Financial Expert* (1952), *Waiting for the Mahatma* (1955), *The Guide* (1958) and *The Man-eater of Malgudi* (1962), one can get an insight into the struggles and vicissitudes in the life of his hero—the Everyman of the South Indian middle class, and his acceptance of them, not through a spirit of defeatism, but a wise and traditional philosophy. He has the remarkable faculty of creating humor through a mere turn of the sentence, and evoking a character, or a whole social picture, through a small incident and with the minimum of words. "My wife, every Deepawali, gave herself a new silk sari, glittering with lace, not to mention the ones she bought for no particular reason at other times". And, "Don't imagine you are endowed with more sensitive nostrils than others... These are days of democracy, remember."

Mulk Raj Anand has almost the position of a pioneer even though, except for a few short stories, he has not published much fiction in recent years. He was one of the first to make India known abroad through his novels. He dealt with aspects of Indian life and sections of people who had been ignored or treated sentimentally; he depicted life in field and factory, and the grim and stark realities of the lives of coolies and peasants.

His *Coolie* is a graphically realistic account of the life of a rickshaw puller. *Untouchable*, with a preface by E.M. Forster, deals with a day in the life of a sweeper. His characters are merely types, but he is a naturalistic writer concerned with a rather unpalatable slice of life. His technique, as he himself states, is based on a literal translation of the Hindi speech, sometimes clumsy, but usually forceful.

Khushwant Singh, equally forceful, pays greater attention to technique. His short stories (*The Mark of Vishnu*) are competently written, depicting his favorite city of Lahore, in which the characters sometimes come vividly alive. In the short stories, as in his first novel, *Train to Pakistan*, he is deeply concerned with the violence that preceded and followed Partition. The novel is a dramatic story of a riot-torn village in the Punjab. Though his second novel, *I Shall Not Hear the Nightingale*, which gives a slightly ironical picture of a Sikh household on the eve of Independence, is weaker, Khushwant Singh has proved himself a competent novelist.

Bhabani Bhattacharya writes in clear and polished style. He deals with life in Bengal. *He Who Rides a Tiger* is not only a vivid picture of the notorious Bengal famine, but also an ironical story of the rise of a village blacksmith to the proprietorship of a temple. *Music for Mohini* (1952), which deals with the marriage of Mohini, a modern young girl, to a man living in his ancestral home, dramatizes the conflict between new and traditional ways.

Raja Rao belongs to a different school. His first novel, *Kanthapura*, has a socio-political theme—the Congress struggle for freedom in a south Indian village, and a young man's work among the sweepers. In his second novel *The Serpent and the Rope*, (1961), he abandons politics for philosophy. In the break-up of the marriage of Rama and Madeleine he has shown the incompatibility between the great but conflicting traditions of East and West. He writes in sentences which echo the rhythms of Sanskrit speech.

Balachandra Rajan in *The Dark Dancer* (1958) has combined Indian myth and philosophy and dealt with the conflict between revolt and conformity in a British-educated civil servant against a background of violence. His latest novel, *Too Long in the West*, is a hilarious comedy with the same theme underlying the delightfully ludicrous situations. The dialogue is sometimes slick and smart, but the language is usually involved.

INDIAN LITERATURE

Sudhin Ghose is a polished writer, who deals with life in Bengal in a non-realistic manner in his novels *Gazelles Leaping* (1949), *The Vermilion Boat* (1953) and *The Flame of the Forest* (1955).

Some women writers have won considerable reputation, both at home and abroad. Santha Rama Rao, apart from her dramatization of Forster's *A Passage to India*, which has been staged successfully at the West End and on Broadway, has at least one good novel to her credit, *Remember the House*. Kamala Markandaya's *Nectar in a Sieve* is a lyrically written story of the joys and sorrows of a village woman told in the first person. Her second, *Some Inner Fury* (1956), relating an abortive Indian-English love affair, is a thin, one dimensional version of Forster's theme.

Attia Hosain's new novel, *Sunlight on a Broken Column*, which follows her short stories, *Phoenix Fled*, has, according to some reviewers in England, placed her in the forefront of Indian writers. It depicts the life and eventual breakdown of a land-owning family in Lucknow. It is an excellent evocation of atmosphere, written with nostalgia, but remarkable for its combination of involvement and detachment.

Prawer Jhabvala, a Pole married to a Parsi, has depicted with unusual insight the life of the middle class and of the *nouveaux riches* in north India. There is a progressive development of technique in her successive novels. The ironic pictures in *Esmond in India* and *The Householder* are excellently drawn, resembling the technique of the *ballet comique*. She has been able to capture the nuances of the Hindustani speech in the rhythms and syntax of her language, which are more effective when applied in comic context.

When Raja Rao's *The Serpent and the Rope* was written, the publishers claimed that "the novel of India" had at last been written. Yet is difficult to decide whether it is any more "the novel of India" than Mulk Raj Anand's *Coolie*, whether the lotus-eyed heroine of Rajan or the struggling teacher of Hindi in Mrs. Jhabvala's *The Householder* is the most representative of his or her country. The novels depict different facets of the country and portray the men and women who live in it. Both in the themes and in the handling of the language, they have, to some extent, enlarged the scope of the English novel.



INDIAN CUISINE

The Spice of Life

BY

SUSAN AKERS GEORGE

(A writer on gastronomy, Mrs. George reveals here the variety and subtlety of Indian culinary art.)

The first thing to do in talking about Indian cooking is to try to dispel at least a few of the popular misconceptions about it. Alas, two adjectives that come crowding into most people's minds are "hot" and or "unsanitary". It ain't necessarily so. As for the fiery aspect—most Indian dishes are spiced only enough to make them interesting and to act as a pick-me-up

INDIAN CUISINE

for jaded hot weather appetites, and secondly, there is no earthly reason for them to be loaded with fierce microbes since they have almost all been cooked long and thoroughly. Most travelers will find that if they no longer fear an ulcerated digestive tract or a rare tropical disease they can sit right down and enjoy the gastronomic possibilities that India offers.

Unadventurous tourists who want only the food they are used to at home are fortunately becoming a disappearing species. They were sufficiently prevalent in the past, however, to give the Indian hotels and restaurants complexes about serving "native" food. Unwarranted timidity on both sides resulted in tourists being served "Western" food badly prepared by cooks who didn't understand it; and the tourists in turn tended to give this so-called "Indian" cooking a poor reputation abroad. The vicious circle is no longer quite so much so; and you can help to diminish it even further by keeping an open mind and an unprejudiced palate. You and the Indians both have everything to gain by it.

In major hotels and better restaurants the standards of hygiene are generally fairly high. It is quite safe to eat salads and raw vegetables in good restaurants but they should be shunned in country districts or in small inexpensive restaurants (although a healthy fatalism is the best form of immunization). Indian cooking—especially the vegetarian type—is delicious, easily digestible and wholesome—if taken in moderation. "Hot", non-greasy Indian food will cool you off in summer.

Some Like it Hot

Now let's take up this "hot" business in detail. No one can convince you that Indian cooking is as bland as a milk pudding—all the evidence is to the contrary—but it won't take the skin off your tongue either. There are about twenty-five commonly used spices and a number used more rarely. They not only give an added fillip to the food but give the cook a chance to use some imagination and show off his talent. Spices are treated with care, not to say awe, by the cook and you would make him blanch if you were to offer him what passes for curry powder in the West. Things just aren't done that way: *his* curry powder will be freshly ground spices, and he will vary them infinitely according to the dish he is cooking.

Most of these spices also have distinct medicinal uses which we Westerners with our antibiotics would tend to disregard, but the Indian cook occasionally has his eye on a given effect—

other than a purely gastronomic one. You'll be miles ahead if you know a few of the more usual spices and their uses, since they are really what makes Indian cooking delightfully different: *Turmeric* is used in almost everything—helps to preserve food and gives it a pleasant yellow color.

Chillies are whole, green, dry, red, or powdered. Contrary to what you might suppose, the little green ones are the most lethal. *Ginger* is considered good for digestion and many people like it not only in food but in crystallized form after a meal.

Mustard, *Cinnamon*, *Nutmeg*, *Pepper*, *Cloves* and *Poppy* and *Caraway seeds* are all familiar to Western cooks. They are likely to taste better in India because they are unimpeachably fresh. Watch out for a searing combination of cinnamon, cloves and peppercorns called *Garam Masala*.

Coriander seeds or leaves are used in practically every Indian dish, probably because they are supposed to have a cooling effect on the body.

Cardamoms are strong and sweet and used in almost every Indian dessert and in some of the richer meat dishes.

Saffron is delicate and costly since several thousand flowers are needed to produce a pound of it. Fortunately it doesn't take much to give a pale yellow color and a subtle fragrance to rice or curries.

You're now ready to be initiated into some of the more complicated culinary mysteries. And if you think you have trouble with a French menu, wait until you see an Indian one! But be of good cheer: the names for the same thing change from place to place in the country and the traveling Indian himself is in almost as much linguistic difficulty as the neophyte Westerner.

A Wide Range of Curries

If the foreigner knows any Indian word, it is likely to be "curry" so we may as well begin with this well-nigh universal Indian dish, whose name covers the best and alas sometimes the worst in the country's cuisine. Curry can be made with anything—meat, fish, eggs, or vegetables—and the only common denominators seem to be that the preparation is always fried in *ghee* (pure clarified butter) or a vegetable fat, that it is always more or less spiced according to the cook's fancy and that it is always served with rice. What an Indian will find in his curry depends upon his wealth, the part of the country he

INDIAN CUISINE

lives in, and his religious persuasion. Hindus won't touch beef, Moslems feel the same about pork, and a fair percentage of the population is vegetarian of the strictest stripe eating neither meat, fish, nor eggs. Fortunately, there is a large variety of vegetables. Since all meat in India is bound to be spiced, you would do better to "go native" and have yours in curry—not in grills since the latter, frankly, aren't very good. Best bets in this department are the numerous varieties of chicken or lamb curry. Beef curry in Bombay or Calcutta is worth trying. Stay miles away from anything called *frithath* unless you are a professional fire-eater. Fish, lobster, crab or shellfish curry is delicious. Vegetable or egg curries may seem a little tame after this rich and varied fare, but usually the Indians manage to make them more interesting than they sound by additions of coconut and judicious use of spices. There are vegetables in India you have never seen before and will never see again; no matter—most of them are quite tasteless in their natural state and are only rendered palatable through intelligent preparation.

Not all meat dishes are curries though the concoctions known as *vindaloo*, *doopiaza*, and *korma* resemble it, at least for the outsider. The first is distinguished by a vinegar marinade, the second name means "two onions" but uses a great many more, and served in small pieces or molded into balls. More familiar to the American legion of backyard barbecuers will be the *kababs*. These are either the familiar skewered pieces of meat alternated with other foods or minced meat, spices and eggs; shaped and fried hamburger style. *Buffaths* is meat which has been boiled with vegetables like the French *pot-au-feu*; then sliced, spiced and fried.

One of the most sumptuous meat dishes is a gift of the Moslems: the *biriani*. It is standard at V.I.P. receptions, large dinners and the like and it is devoutly to be wished that even the ordinary tourist will have the chance to taste one. The dish is usually prepared with chicken or lamb and whole, not ground, spices, the whole smothered with rice and elaborately garnished with almost any delicacy: oranges, grapes, pineapples, plums, etc. halved and placed on top of the rice. The *biriani* is then lightly sprinkled with sugar and rose water. *Pulao* is a slightly less complicated version of the *biriani*: particularly worthy of the gourmet is the sweet *pulao* made with coconut, almonds, mangoes and papayas among other mouth-watering things.

The beginning of your Indian meal may be soup, usually of a kind that is thoroughly familiar. An exception is Mulligatawny Soup which most people don't realize is Indian. Actually it is a sort of liquid curry—the same ingredients (chicken, lamb, spices, onions) are boiled instead of fried. After the soup course, everything, with the obvious exception of dessert, is served at the same time. The curry and the rice you can recognize but you will also be confronted with something that looks like thick pea or bean soup. This is *dhal* made from lentils, split peas and the like; there are 101 varieties and the only thing to remember about *dhal* is that it is not spicy or hot—at least not as spicy as the neighboring curry—and you'll be glad of it before the end of the meal! Also served at the same time will be vegetables—parboiled or raw—pickles or chutneys and curd. Chutneys are generally prepared with fruit or vegetables, vinegar and something closely resembling Worcestershire sauce. Two of the most delicious varieties are mint and mango chutney; but here again there will be as many varieties as there are “raw materials” and in as many different guises as the cook cares to dream up. As for pickles, they can be made with fruits like mangoes, peaches or limes as well as the more familiar vegetables. The curd has somewhat the same role to play as *dhal*, i.e. it is very soothing if your curry has made a particularly fiery descent. You may also find it on the menu as *dahi*.

The Indians love curds and manage to sneak them onto the menu in ways that you don't expect, *a priori*. Vegetable dishes and salads for instance are more than likely served mixed with spices and beaten curds. In an Indian home such a *mélange* will be served at least once a day and it is not bad once you get used to the idea—*raita* (or *kalia* in Bengal) is the name of it when encountered on a menu.

Cooked, Baked or Fried Breads

Mainstay of the poor man's meal, and an agreeable complement to yours, is the large variety of Indian breads. They can be cooked on a griddle, in the oven or fried in deep fat, they are often served piping hot and are really very good. The most popular seems to be the ubiquitous *chappati* which you will see Indians preparing in any odd corner on their portable charcoal-burning *enghaties*. They make them on the roadside, in the railway stations or anywhere else when the spirit moves them.

INDIAN CUISINE

Basically the *chappati* is just a flour and water dough rolled thin and cooked like a pancake—the result tastes like the Mexican *tortilla*. A richer variation is the *paratha* which uses butter or other fat and thus comes out like what we know as piecrust. Parathas are grilled or roasted and served plain or stuffed with vegetables. *Poories* are the same basic dough, with or without butter which are deep fried and come out like little round soufflés. This same hot bread is called *loocho* in East India, and a variety using lentil flour called *dosa* is served in the South. Another variation on the deep fried and stuffed theme is called *kachori* and the long kind with a “handle” is made in the oven and known as *nan*. *Pappars* spiced with pepper and aniseed are very good when fresh fried, but the factory-made and dryish version is gaining ground.

Desserts Galore

Indian sweets have a number of names, but “like a rose by any other name” Indian desserts smell (and taste) as sweet under a great number of aliases. Basically, the various regional recipes are disguises for either rice pudding, milk puddings, vegetables in sweet syrup, or sweet pastries. (Which, come to think of it, makes quite a wide choice). A good representative of the rice-pudding category is *firnee* which is decorated with raisins, almonds, pistachios and the like; and on festive occasions with edible gold and silver leaf. *Doodh pak* is the intriguing name for a sweetmeat found especially on Bombay menus and *zarda* is a richer version usually loaded with butter. Better for calorie counters are the variety of milk dishes most of which are made by boiling down milk until the moisture is removed (called *khoa*). These milk pastes to which butter, sugar, and various flavors are added are called *laddoo*, *burfi*, *rab-ri*, *kulfi malai*, *kheer*, *kutch gullas*, and *sandaes*, which is none other than the original sundae!

You may not be used to having carrots, lentils or eggs for dessert but when they are disguised under the name of *halva* they come out sweet and smooth. Halvas are also prepared with the pulp of India's great variety of exotic fruits. The cook extends his love of frying everything right up to the last course when *jalebi* (pancakes in syrup) or fritters appear. If you feel as though you've been swimming in *ghee* try plain fruit to wind up a heavy meal. Here you can hardly go wrong whether you choose pomegranates, pears, guavas, or one of the hundreds

of succulent mango varieties. If you are a "waiter impresser" ask for the *safeda* (in Lucknow), the *langra* (in Benares), the *alphonso* (in Bombay) or the *malgoa* in the South.

A feature of gracious living in India is the serving of *pan* after a meal. Try it at least once. Pan is a betel leaf with lime paste stuffed with grated betel nuts, aniseed and cardamom—and the idea is to give the mouth a clean taste after a rich meal. You'll probably agree that it beats toothpaste!

Eating with Your Fingers

The confrontation of diner with dinner may present a problem if you are lucky enough to be invited to an Indian home. You may rebel at going back to what you consider the thirteenth century in order to imitate the Indians—and even if you do imitate them, it's harder than it looks—we're talking about eating with your fingers. The late Shah of Persia (sorry, Iran) took to it with gusto when on a visit to India, saying that eating with spoons and forks is like making love through an interpreter. Though most of the very Westernized Indians have adopted cutlery, *never* feel that you have fallen in with low company when you see Indians who don't. Actually you get the hang of using your fingers with dexterity, the process is quite fun and creates an atmosphere of friendliness around the table. The rice and chappaties are served on a large metal plate called a *thali*; the various dishes in little bowls or *katories* surrounding it. The idea is to make little snowballs to the rice and to dip them in whatever *katorie* you want to try next. Even in the best families (here again is the Indian's natural aversion to worldly goods) the food may be served on a banana leaf which thus dispenses with hardware altogether. Be sure to use *only* the right hand when eating with your fingers.

Refreshments

Liquid refreshment requires no such ingenuity, and since India is hot there are plenty of drinks to choose from. Mango or pineapple juice is sold bottled and so is *nimboo pani* otherwise known as lemonade. If you are doubtful about the safety of drinks in the hinterlands or while traveling by train *neera* is the answer: it is the juice of a coconut and said coconut is opened in front of you. *Lassi* is buttermilk and of course the Indians are not averse to serving coffee or tea—two of their main crops. Coffee is the drink of the South. Tea is more popular

INDIAN CUISINE

In other parts of India, taken with milk or lime juice. Even beggars can afford the tea sold in thin clay cups for an anna apiece. As a footnote, let it be said that Indian ice cream is excellent if you're not too finicky about how it was prepared. Prohibition? Stronger stuff can be had in the big city hotels and restaurants though Indians as a nation are a fairly teetotaling lot. The local firewater is Toddy, or fermented palm juice, whose production used to be the major industry in the South before the agile toddy tappers were obliged by law to shinny down their trees.

Official India's attitude to drinking, even in its mildest forms, is strict and only tourists and avowed medically-certified alcoholics are permitted to purchase liquor. While in Bihar, West Bengal, Haryana, Punjab, Kerala, Madhya Pradesh and Kashmir there is no prohibition, it exists partially in other states; Maharashtra, Gujarat and Madras are completely dry.

On production of the *Tourist Introduction Card*, issued with every tourist visa, visitors may obtain liquor permits at Bombay from the Security Inspector stationed at the airport, the Excise Inspector at Mole Station, and in many of the larger hotels as well as from the Government of India Tourist Offices in Bombay and Madras. In places like Delhi, drinking in public is prohibited, but tourists can buy liquor from authorized wine dealers or order it in their hotel rooms. In almost all large cities such as Delhi or Calcutta, one or more days in the week are observed as "dry days", when sale of liquor is prohibited.

Once you have filled out the form you were given and which allows you a "unit" of liquor (one quart bottle of whisky, etc.) you can repair to the hotel bar, and present it to the bartender. After having served your drink he will rubberstamp your permit, enter meticulously the drink in a ledger, stamp the ledger and file it away. Such ceremonies and high prices will make you a teetotaler—which is the object of the exercise.

You may have some fears about the water. Play it safe by asking for boiled water, for the hygienically bottled *Gold Coin* fruit juices or just by sticking to tea.

Regional Cooking

The dishes listed so far are only a summary—but then no work outside of the Five Foot Shelf of books could list all the culinary works the Indians have to their credit. Still it would be useful to the traveler to have a brief guide to regional cook-

ing. Cuisine specialties are roughly equivalent with the four major metropolitan cities: New Delhi, Bombay, Calcutta, and Madras.

Some wit with more desire to amuse than actual knowledge invented the expression "Delhi Belly". Though it's true that "upsets" can occur when one is confronted with a change in food, Delhi cooking is the most succulent in India. It owes a great deal to the Moguls and reflects their love of the good life—thus the popular name "Mughlai" food. Breads are more of a staple than rice in the north, but both are served. The omnipresent chappati is the common man's fare, but *nan* is regarded the ideal complement to all *tandoori*, or barbecue preparations. Tandoori chicken with *nan*, a green salad and a dessert is a meal fit for a rajah. Popular curries are *korma* or *roghan josh*, and Delhi is also in the heart of the *kabab* country. *Birianis* and their slightly less rich cousins, *pulaos*, are heavy, handsome delicious northern main dishes. Very popular for accompanying a meal is the mixture of lentils and rice known as *khichri*. Two main dishes for vegetarians are *bhujia* and *bhurta*. A *kheer*, *firnee* pudding, or *halva* will round out the meal. Kashmiri food is also Mughlai only more so.

Tea time in North India may cause you to give up all thought of dinner. Thin stuffed pastry *samosas*, fritter-like *pakor*as and any number of milk sweets disappear without half trying as do the just-one-more-salted almonds.

Bengali, or East Indian food is plainer and depends on rice as the mainstay of the meal—with *loochi* running a close second (this is just the familiar deep fried shortcrust *poori* under another name.) Fried *brinjal* or eggplant may be served with *loochi*. A rice cum soupy curry—usually of vegetable and fish—called *machher jhol* is the second course. About the most spectacular eastern dish is *malai* curry made of prawns and coconut. Desserts too are more simple running the gamut from milk to milk-sweetened yogurt or *mishti dhoi* and various milk sweets with a country-wide reputation like *sandesh*, *rasgulla*, *rasmalai* and *gulab jamun*.

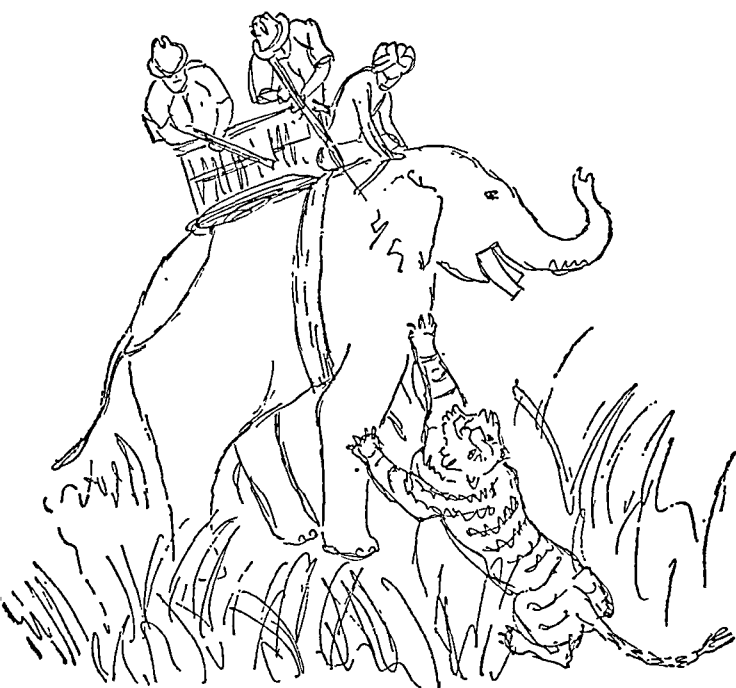
South Indians hold the record for rice consumption and it is in the south that the curry is to be regarded with respect—it isn't as rich as the northern kind but makes up for it in hotness. Vegetable dishes are *sambar* and *pachadi* and the main dessert is the milk pudding *payasam*. *Masala dosa* is the name of a delicious wafer-crisp pancake. Both fruit and fish are

INDIAN CUISINE

plentiful and the coffee is just about the best to be found if you like it rich.

Bombay food is quite different from the fare in the rest of India, probably because of the presence of the small but influential communities: Parsees, Goans, Gujaratis, etc. *Dhan sak* is a Parsee contribution and highly popular: the fried rice is served with a curry aptly called "wide mouth" since so many ingredients go into it. This dish is not hot but the Parsee *pattias* are. *Bombay duck* is the nickname for the bombloe fish, very tasty when curried or fried. Pomfret and *rava*, or Indian salmon, are other fish worthy of notice and *vindaloo* and *buf-fath* are among the fancier local meat dishes. Bombay cooking tends to sweeten many unlikely things, like vegetables and lentils—this is definitely an acquired taste. Things in the west end on a high-calorie note with rich desserts like *doodh pak*, *barfi*, and *jalebi*.

Though Indian cooking may seem to you at first just a jungle of names hard to pronounce and sometimes harder to learn by heart, remember that gastronomy is a truly universal language. Add to this that the Indians consider hospitality as one of the cardinal virtues and you will discover a new dimension for your palate and new friends for your heart.



HUNTING, FISHING AND HIKING

With Gun and Rod Across the Country

The Indian sub-continent is, since time immemorial, one of the great hunting areas of the world. Over 30 species of animals are mentioned in the ancient Hindu religious scriptures, the Vedas. Game and fishery laws were introduced in Northern India as early as the 3rd century B.C. by Emperor Asoka in his fifth Pillar Edict. Numerous Mogul miniature paintings bear witness to the popularity of hunting during their reign and the memoirs of Babur mention several royal shoots. The Siwalik foothills, still one of the best game areas, were the favourite hunting reserve of Shahjahan. The animals which roamed India's mountains, forests and plains compared in variety, if not in quantity, with those of Africa. New weapons,

HUNTING, FISHING AND HIKING

deforestation and the fast increase in population have sadly reduced their numbers, yet the fourfooted animals and feathered game of India still offer sport of the highest quality. Nowhere else has tiger shooting been brought to such perfection, from the back of gun-elephants—perhaps the most fascinating experience in a hunter's career.

The great variations in geophysical features determine the distribution of India's wild life. Its hunting-grounds thus naturally fall into three main regions:

- a/ the Himalayas and their lesser ranges;
- b/ the Indo-Gangetic plain;
- c/ the Deccan plateau.

The Western Himalayas, by virtue of their accessibility present the best opportunities. Wild life includes the *ibex*; the *markhor*, a close relative who keeps well below the snow-line; the *bharal*, midway between sheep and goat; brown and black bear and one of the finest quarries, the Himalayan goat called *tahr*. The Kashmir stag (*hangul*) is relatively easy to come by while the snow leopard is a rather elusive creature.

In the Central Himalayas, east of the Sutlej river, the rainfall increases. Most of the West Himalayan wild life persists, panther is plentiful but ibex and markhor disappear and brown bear is met less often.

On the southern slopes of the Eastern Himalayas (Brahmaputra region) one finds—in addition to the fauna of the Central Himalayas—the *sambar*, India's largest forest deer; the barking deer, the black bear and the occasional small but ferocious Malayan bear. The brown *goral* belongs to the goat family and frequents hillsides and rocky forests. Both panther and tiger are common along the foothills. Rainfall is heavy and the thick forests are difficult to negotiate. The hunter has to take to the back of an elephant or settle on a *machan* (tree perch) to do his shooting.

The rhinoceros, near extinction, is now a protected animal. The Indo-Gangetic plain skirts the Himalayas from India's western boundaries to the Bay of Bengal. In the west, the Indus basin is an arid area, the worst portion being the Rajasthan desert. By virtue of its fertility, the Gangetic plain has the densest population in India and the mounting pressure of human settlement and deforestation for pasture and agriculture have driven game into the Aravalli hills in the west, and into the Southern Highlands. Animals met in these regions are the

HUNTING, FISHING AND HIKING

tiger, panther, the shaggy and rough tempered sloth bear, barking deer, elephant, buffalo, *chital* (spotted deer), hog deer and the *chousinga*, the four-horned antelope; all at the foot of the Himalayas. In the Central Plain: the black buck, a beautiful, exclusively Indian antelope; the *nilgai* or blue bull, a species akin to the antelope and the cow; the *chinkara* or Indian gazelle. In the moist eastern tracts are the occasional rhinoceros, swamp deer and buffalo, while in the Western approaches you'll find desert cat, desert fox and hare. In the Aravallis and the Southern Highlands tiger, panther, sambar, barking deer and chital are the principal game.

The Deccan plateau rises south of the Indo-Gangetic plain in terraces up to 3,000 ft. Its eastern and western flanks are occupied by medium mountain chains, the Ghats, converging to an apex in the south. Three distinct regions can be recognized:

The West Coast comprising the Western Ghats, the Nilgiris (8,000 ft.) and the Malabar Coast. Fairly heavy rainfall, luxuriant vegetation, excellent for game.

The East Coast, comprising the Carnatic, the Eastern Ghats and the plateau below the Godavari river. Rainfall is low and vegetation scarce and thorny.

The Central Plateau where the Western Ghats are low enough to let the monsoon through. The best hunting area lies between Bombay, Indore, Nagpur and Hyderabad.

Typical animals of the open savannahs are the black buck antelope, gazelle, jungle cat, hyaena, jackal, wolf, wild dog and various rodents. The forests contain, in addition to the animals of the Indo-Gangetic plain, two unique species—the buffalo and the bison. They have become scarce because of infection from domestic cattle. The former is fairly easy to track and stalk but remains at all times dangerous. Hunting the bison is also fraught with some danger. The more open forests are populated by large numbers of sloth bear, a beast of great vitality which affords good sport when nobler game is lacking. The evergreen forests of the Western Ghats are a haven for the elephant, bison and the Nilgiri tahr, a near relative of the Himalayan ibex. Among animals which have become almost extinct and must not be shot at are the cheetah—the leopard's smaller cousin which can be tamed and used for game hunting—and the lion which is now found only in the Gir forest of Saurashtra.

Even the most experienced hunter will have to rely on local

HUNTING, FISHING AND HIKING

talent because techniques in India vary from those in other regions of the globe. Assistance is provided by Government approved outfitters of big game expeditions (*shikars*) who can put at your disposal a chief hunter with a complete staff for beating the jungle, baiting and fixing *machans* (strategically-placed tree perches).

Feathered Game

For those who prefer bird shooting, the Himalayas and the Siwaliks offer a wide selection, from the ptarmigan and the snowcock to all sorts of jungle fowl. In Rajasthan and in the Haryana district of the Punjab they will find several species of sandgrouse—including that peerless flyer the imperial grouse—while the pintailed sandgrouse is resident throughout the country. The peafowl, a fine bird, is found in many parts of India, even up to 5000 ft. in the Himalayas. The red jungle fowl occurs freely in submontane forests in the north, the grey jungle fowl is usually met with in Madhya Pradesh and in the Nilgiri mountains. Organized drives are the only way of getting at them. There is a vast concourse of other birds—partridge, quail, snipe, pheasant and pigeon—of all colours and sizes. Duck shooting in India is excellent; there is hardly any lake, river or canal without its rich quota of waterfowl.

PRACTICAL INFORMATION



SHIKAR OUTFITTERS. There are a number of Government-approved professional hunters who are shikar organizers, all located in the main hunting areas. Their addresses are obtainable from the Indian Tourist Office or in this book's *Facts at Your Fingertips* Section. Several Indian travel agents include in their activities arrangements for big game hunting. They usually accept parties up to 3 hunters and 3 observer-photographers and guarantee a minimum of one tiger per fortnight along with a fair number of other game included in the license. Some of them refund a part of the fee paid if this opportunity does not arise, which is rare since the efforts to produce a tiger are enormous: up to 10 buffalos supervised by trained men are put out as bait well before the actual period of the shoot. If a kill takes place before then, fresh bait replaces the animal killed to keep the tiger in the area. Between 100 and 200 beaters are normally employed for mixed game and tiger beats. Normally clients are put in *machans* unless they want to ride specially-trained gun-elephants. Hunting agencies usually quote for "all-in" shikars which cover transport from and to the nearest railway station or airport; complete camping arrangements, Western food, tents, bedding and linen, full range of kitchenware, mosquito nets, radio receiver, complete first-aid kit and medicine chest; vehicles for use in the jungles; a *shikari* (chief hunter whose word is law) with a staff of cooks, servants, bearers and beaters, and if the shoot is designed for feathered game, decoys, boats, pickers and drivers. Not included are such luxuries as electric

HUNTING, FISHING AND HIKING:

generators for lighting. The cost of forest block permits, game license and arms license fees are extras. If you don't bring along your own weapons, they can provide you with up-to-date arms and ammunition at a nominal fee. They will also look after the packing and despatching of trophies to a taxidermist in India or abroad.

WEAPONS. The most convenient plan for intending huntsmen would be to bring their own arms and ammunition. Details of weapons should be sent several weeks prior to arrival in order to obtain the necessary licenses. Double-barrelled guns are to be preferred to single-barrelled magazine rifles for big game in the jungle. The latter suffice for shooting in the hills. Have your weapons sighted for 75 yards for heavy jungle game and for 150 yards for the hills, where a sling is useful. Rifle bores recommended: for big game DB. 400/450/500 Magnum; for smaller game SB. 375 Magnum; in the hills, SB. 318 accelerated Express or SB. 280 with muzzle velocity up to 3,000 ft. per second. Soft-nosed bullets serve all purposes; solid bullets for elephant. Cleaning outfit is indispensable. Hire charges for weapons are reasonable but you may not always get the gun of your liking. Your sporting gear would be incomplete without a pair of binoculars, skinning and hunting knives.

APPAREL. Shooting outfit should include: light clothing of a neutral color; a bush-jacket and long trousers of khaki or olive shade; a pullover; a soft felt hat and a khaki sun helmet; a pair of light rubber-soled canvas shoes; a pair of rubber-soled ankle-boots; two pairs of sun glasses; spare boot laces.

HEALTH AND HYGIENE. Nothing mars a shooting holiday in the hills or in the forests so much as illness or indisposition. Observe scrupulously the following instructions:

- 1) Use always permanganate when drinking water; preferably drink boiled water; even better — drink tea.
- 2) Never use shorts, except for fishing. Rub insect repellent on exposed parts of face and body every morning and evening. Sleep always under a mosquito net up to an altitude of 4000 feet. Use fly flaps systematically.
- 3) Wash your feet every evening with hot boric lotion, just before going to sleep.
- 4) Your *shikari* may be an excellent hunter but not very good at hygiene. See to it that he maintains strict sanitary conditions around the camp, and that he looks after the health of the staff.
- 5) Do not tax your energy by long and laborious marches.

While a medicine chest is provided by the shikar agency, your party should nevertheless have a small emergency supply of the following items: boric acid; iodine; an antiseptic; sulphonamides; insect repellent; salts; aspirin; paludrine; quinine; bandages and scissors.

MISCELLANEOUS. You will need small change for occasional tips; stationery and stamps; needle and thread; torches with spare batteries; an umbrella; a clasp knife; trinkets and cheap cigarettes for distribution; fly flaps; a water bottle. Take a good ration of chocolate, sweets and biscuits with you.

LICENSES AND SHOOTING BLOCK SYSTEM. While there is an overall similarity among game laws throughout the country, the variations in different states to suit local conditions are too numerous to detail here. Rules regarding shooting also differ slightly from state to state. The main conditions for the grant of licenses for shooting are nevertheless common to all the states. All persons importing firearms and ammunition into India must obtain a licence at the port of landing unless they are already in possession of such a certificate, obtained in advance through a recognized travel or *shikar* agent.

Forest divisions are split into blocks of varying sizes for which shooting

HUNTING, FISHING AND HIKING

licenses are issued by Divisional Forest Officers on pre-payment of the prescribed fee. Usually two to four forest blocks are being reserved by agencies for a fortnight's *shikar*. They usually require a minimum of two months' notice for arranging hunts but longer notice will ensure reservation of the best forest blocks.

The Lord of Indian Rivers

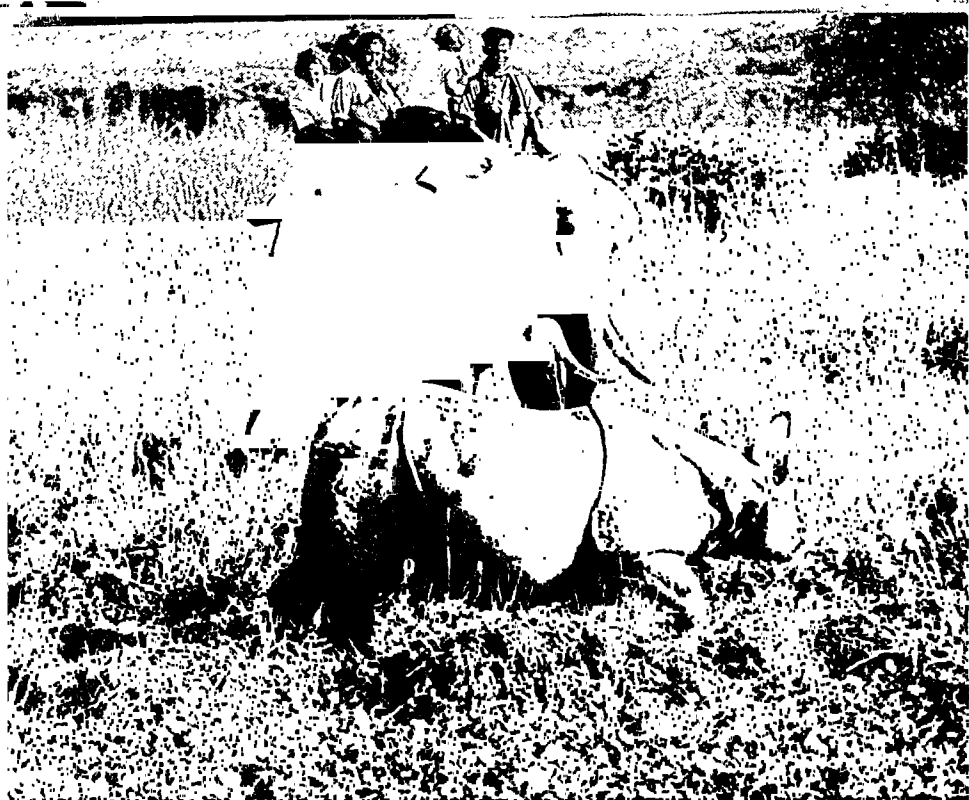
According to some fishermen's tales the "mighty *mahseer*" gives better sport than the salmon. Others who tried, too, don't agree. Nevertheless he is often a handsome 50-pounder who can provide a real thrill fighting you for half an hour or longer. His natural habitat is the upper reaches of large rivers where the river-bed is strewn with boulders. Here he lies in wait in the pools above or below the rapids. His prey are the small minnows or *chilwas* which leave their sheltered shallows in spring while moving upstream to spawn. The mahseer will grab at anything resembling a minnow, and a variety of lures have been evolved to capture this great fish. The average artificial baits with their tinny hooks are useless, the compression of the mahseer's lips is known to have flattened out all but the very strongest hook. (A few Indian tackle-makers can supply excellent spoons in silvered brass and copper, manufactured as a result of their customers' experiences).

While waiting for the mahseer, beware of its sudden violent rush. Keep your reel sweet and your rod soft and pliable to feed it with the line it needs. Keep up the strain unremittingly. Do not give the fish an instant to think. At the first sign of the cessation of rushing, begin winding without hesitation. Do not pull in while it is struggling, do not spare it when it is exhausted. When landed, approach the fish behind, away from the line; slip both hands under the fish, with a thumb in each gill, and grasp it tight. In mahseer fishing, you may get its scale and not the fish if you are not careful. No landing net would ever hold a mahseer if it is really big.

The *brown trout* was introduced to Kashmir (from Scotland) at the turn of the century. Since then, it has spread to Kulu, Naini Tal and Assam. The fish one meets in clear streams with stony beds, and known as Indian trout, is really a *baril*. Larger specimens weigh up to 2 lbs. and provide good sport.

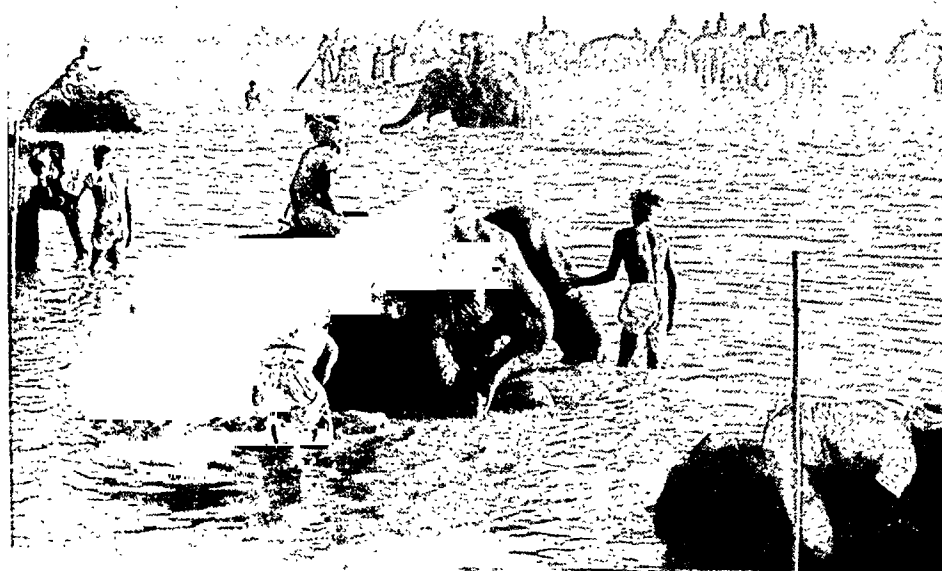
The *murrel* resembles the pike in shape and habits but often roams in quest of food or sunshine. Varies from 2 to 3 ft. in length.

The *Carnatic carp* occurs in Mysore and in the Nilgiri foot-



The rhinos of Kaziranga Sanctuary are getting used to visitors, but travelers in India will probably never become accustomed to such scenes as the washing of the elephants, below.

Photos: top E. P. Gee, bottom Marc Riboud—Magnum





From the freshness and calm seclusion of the Himalayas to the heat and crowds of Holy Benares is more than just a journey in miles.

Photos J. Allan Cash—Rapho Guillumette Agency



HUNTING, FISHING AND HIKING

hills. Runs to 25 lbs. and frequents the same waters as the mahseer and could be mistaken for one. Its haunts are swirls round rocks, sunken logs and generally quiet runs.

The *seetul*, a flatsided silvery fish, attains a length up to 4 ft. Its mouth is remarkably small which might explain its gentle nibble at your bait instead of a bite and a run. Strike to the nibble and it will be usually answered by a big rush.

Sea and Estuary Fishing

Facilities are almost non-existent and it might take even your travel agent some doing to get you properly fixed up. If he succeeds you might spend a most rewarding coastal fishing holiday.

The *surmai* is a real speed-merchant. If allowed, it will produce a lightning run of about 100 yds. to end up with a series of spectacular leaps. From middle of October until February.

The *bahmin* provides excellent sport from July to October and runs to a weight of 25 lbs.

Deep-sea-horse mackerels, backed by their 60 lbs. are formidable opponents, requiring skill and muscles. Those found in coastal waters never exceed 40 lbs. A small but ferocious looking mackerel, the *queenfish* can be caught on a spoon but prefers bait appetizingly presented. Follows shoals of tiny fish into bays.

A less predatory mackerel is the *morwasa*, but it puts up a stubborn fight when hooked. Gives a lot of trouble before giving in—no wonder, some weigh over 70 lbs.

The *banasia* or barracuda resembles the fresh-water pike and often reaches 6 ft. in length and 600 lbs. in weight. Is feared for its ferocity by bathers and some fishermen.

The *Woli herring* is much smaller (only 4 ft.) than its Pacific cousin. It often annoys sportsmen by tearing up one bait after another. Take your tubular steel rod and level winding, mount a dead bait and you'll have the time of your life catching one.

A truly splendid specimen is the red rock perch, called *gobra*. A great hand in snagging it likes rocky bays which it invades in large numbers for periods of several days.

PRACTICAL INFORMATION



WHERE TO FISH. Every state in India can cater for the tourist-angler. For detailed information contact one of the Government of India Tourist Offices. For local "know-how", talk on arrival with the

HUNTING, FISHING AND HIKING

professional and amateur anglers of the region. Don't expect luxury vacation cabins but be content with the numerous Forest and Public Works Department (P.W.D.) rest houses, comfortably furnished and often beautifully sited. Here is a rough guide to India's best and most accessible regions:

Assam: Good mahseer in the upper reaches of the Brahmaputra and its many tributaries. Some of the best rivers leased by clubs.

Bengal: The Tista river valley in North Bengal is famous for its beautiful scenery and mahseer fishing just before and after the rainy season (May to September).

Bihar. The Kosi and Bagmati rivers hold large mahseer and carps.

Bombay Region: The numerous lakes of the Western Ghats contain fish running up to record sizes. Mahseer can be caught in the rivers Kalu, Bhima and Mula, while estuary fishing provides good sport near Kalyan and Surat.

Delhi Region: The river Jumna (or Yamuna) at Okhla, 6 miles from New Delhi, provides many varieties of fish throughout the year; 2 miles above Okhla, the junction of the Hindon Canal and the Yamuna is a well-known fishing water approached by a motorable road. The Agra Canal, which takes off from the Jamuna at Okhla, and Hindon river at Ghazlabad, 12 miles from Delhi, are also good spots.

Kashmir: Most of the trout beats are located in Bringhi, Kokernag, Kulgam, Liddar Valley, Sindh Valley and Bandipur. State rest-houses and camping sites are available near the trout waters, which are connected with Srinagar by good roads. During August-September good mahseer fishing is available in the Wular Lake and in the Jhelum river near Ningle Forest Plantations, about 30 miles from Srinagar.

Madhya Pradesh: The rivers Nar-

mada, Betwa, Mahanadi and Belkhand are all good for mahseer fishing. They also hold the hard-fighting murrel.

Madras and Andhra State: Apart from mahseer in the rivers Krishna and Cauvery, the *bahmin*, a sea fish, is caught in large numbers, particularly near Ellore.

Mysore: The rivers Cauvery, Tunga and Bhadra hold plenty of big mahseer, among other fish. The Krishnarajasagar lake, near Mysore City, holds a variety of specimens.

Punjab & Himachal Pradesh: One of the best fishing waters is the Taje-wala, where the Yamuna emerges from the Himalayan foothills. The three other big rivers which traverse this state are the Sutlej, the Beas and the Ravi. At Talwara, on the Beas, plenty of 50 to 60 lb. mahseer are caught every year by anglers trolling from country boats. March 15 to 31 and October 1 to 15 are the best fishing periods.

Uttar Pradesh: Hundreds of miles of good fishing waters. The Kumaon lakes are well-known to tourists. With Naini Tal or Dehra Dun as base, the tourist-angler can cover miles of good fishing either in the lakes or in the upper reaches of the rivers Ganges and Jamuna, which are the homes of mahseer. Above Hardwar, some very large mahseer can be caught in the river Ganges at its junction with the Song stream. Fishing is not permitted either at Hardwar itself or the other sacred town of Rishikesh, nearby. For the more enterprising, a trek to the Sarju and Sarda rivers will be rewarding.

EQUIPMENT. Unlike the big game hunter who will, of course, bring his own weapons, the man whose recreation is fishing need not be burdened with much equipment. He can conveniently leave his rods at home and bring only his trusted reel with, maybe, a spare one: India is the home of the famed ringal cane and bamboo which make the best fishing rods in the world, and these can be purchased locally at prices far below those in one's own country. Such rods can be obtained at every point of the tourist's entry. The trout addict has a further advantage because in Kashmir he does not even have to buy a fly rod; in Srinagar he can find a vast selection of fly rods, reels and

HUNTING, FISHING AND HIKING

lures made by reliable tackle manufacturers and which can be hired at nominal rates.

But if you want to bring your own equipment, here is our advice: For the mahseer, a good pliable rod is indispensable. The resilience of the rod stands one in good stead at the first mighty rush of the fish. A triangular "landing net" comes in handy at the time of landing the average mahseer and is an essential part of the equipment. Bring if possible a salmon rod or 7-foot spinning rod with a reel large enough to take 300 yards of grade E (30 lbs. B.S.) line; "Alasticum" traces of 24 lbs; B.S. swivels, spoons, spinning mounts, treble hooks to match, a baiting needle and lead weights. A gaff is essential for large fish.

For fly takers, a light trout rod with reel to take 30 yards of backing, gut or nylon casts tapered to 2X and 3X; Alexandra, Blackmoor and other flies, and some plain-eyed hooks to take a grasshopper or beetle are needed.

When finalizing your angling holiday, ask your travel agent to obtain through his correspondent in India one of those excellent Angler's Guides published there. It will help you to learn a great deal more about fishing in India before your arrival in that angler's paradise.

Roughing it With a Rucksack

The Himalayas have lured and captivated saints and sages, pilgrims and mountaineers, artists and anglers, or just plain lotus eaters who like to bask in the sun at ten thousand feet above sea level. If you are over fifty and never did any trekking before, you need not read this any further. But if you are younger and full of zest you should know something about this game, its joys and hazards. The delight of a vacation spent in communion with Nature lingers on for years after the actual experience: the rocky passes, the snowcovered peaks, lakes of emerald green, meadows covered with flowers, the changing hues of glaciers are things that make the soul come alive.

The Himalayas have something for every temperament and pocket. You can go hiking for a week, a fortnight or much longer. You can ride a pony or do an easy march of about ten miles a day, staying in rest houses or you can take a tent and sleeping bag. You can have a cheap holiday carrying your own rucksack, living off the countryside or you can have a caravan of pack-mules following you with all the paraphernalia of a safari. You can combine your trekking with a shooting or fishing jaunt, or both.

If you want to ramble in the Western Himalayas, Srinagar, Gulmarg and Pahalgam in Kashmir, Simla in Himachal Pradesh and nearby Kulu or Dalhousie are good starting points. In the Central Himalayas a start can be made from Mussoorie, Naini Tal or Almora, pleasant hill stations easily reached from Delhi. In the Eastern Himalayas you have Darjeeling, Kalimpong and Gangtok, all excellent bases. If you have not made preliminary

HUNTING, FISHING AND HIKING

arrangements through your travel agent, you will be able to get on-the-spot information from the local tourist bureaus. They are often in a better position to make concrete suggestions (some places close to the Tibetan-Chinese frontier are not open without a permit), and to help you in making reservations in rest houses. They will tell you what stores you will require and bargain on your behalf when hiring pack-mules or ponies.

Here a little firmness is needed because the muleteers will want to take as little as possible by invoking the hardships of the journey. But once the matter is settled, you will have no trouble with them; they are a cheerful lot and attached to their job. Make sure that the pony you like reciprocates your feelings: if he doesn't he will sit down at the most unlikely spots and refuse to move until you get off. If you are too tall for the animal a heap of blankets will be arranged as a seat for you. Having no contact with any part of the horse you will feel unsafe at the beginning but you'll soon learn the technique of riding Himalayan ponies, miracles of endurance and stability.

PRACTICAL INFORMATION



EQUIPMENT. Don't start investing in expensive equipment. For the trek we have in mind, you will require nothing beyond your everyday clothes and a pair of comfortable shoes. For walking in

the hills and on rough roads we advise *chaplis* or sandals, preferably those made in Chamba. They keep the feet cool by providing plenty of ventilation. Cool feet mean less fatigue and fewer blisters. Another advantage of *chaplis* is that on uneven ground the heel, by slipping out slightly, remains in line with the ankle and the danger of a sprain is avoided.

Wear a pair of mercerized cotton socks next to your feet, and over these a pair of thick and strong woollen ones. Wear your oldest pair of slacks, preferably corduroys. A shirt of thick absorbent material is best, as in fine weather the day temperature rises high, but keep a sweater or jacket handy for halts en route. A cheap straw hat is a useful protection against the sun. You will, of course, need your bedding roll. Take plenty of warm clothing if you intend to climb high. If you are carrying tents take small light ones. There are some excellent tents to be had in India at most reasonable prices. You can even hire one.

Shaving is optional; indeed a beard is a good protection against the sun. A bottle of iodine, a tube of wound ointment, a roll of elastoplast and a roll of crepe bandages are essential. A jar of good anti-sunburn cream is a necessity if you are going to high altitudes. For the rest, have faith in the fresh air of the Himalayas and the daily exercise to keep you fit; you won't need a heavy medicine chest ...

FOOD AND LUGGAGE. Some people will travel and remain fit on *sattoo* (parched flour mixed with sugar) and fresh water from a spring or a snow stream. Others are not content with anything less than a four-course meal. But tinned food can be overdone and should be used only in an emergency.

A few careful enquiries and a little thinking will enable you to decide what

HUNTING, FISHING AND HIKING

provisions you should take for the particular trek you are planning. Pack the stores in smallish wooden crates. Any bazar carpenter will fix two hinges and a hasp to each crate, making them into good serviceable boxes. For your personal effects a steel trunk is better than a leather or fiber suitcase. Constant strapping and jolting would ruin your luggage. A waterproof sheet protects the baggage from rain and if you are camping it will serve as a ground sheet.

A good mule will easily carry a load of 200 to 220 pounds. On some routes, like the Spiti valley, they carry less, as the paths are narrow and steep and streams (which have to be forded) are treacherous.

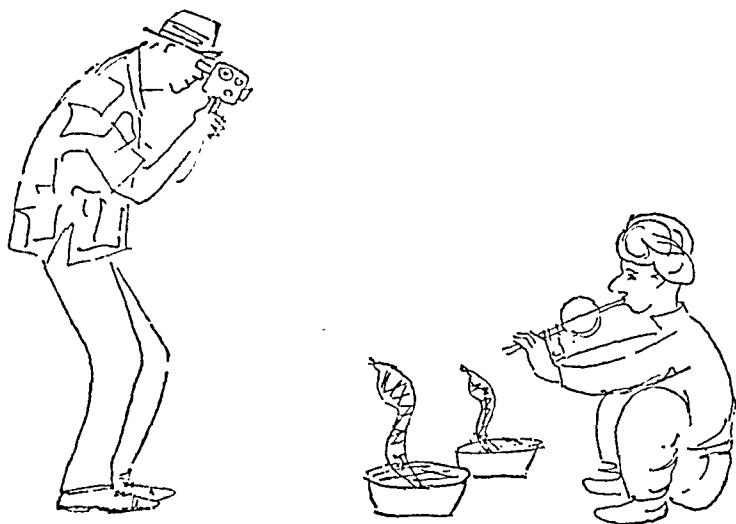
And finally, take a few packets of cheap cigarettes for free distribution to your muleteers and others. You will be long remembered as the tourist who knew.

MISCELLANEOUS. If you are riding a pony, he will go up and down, through water, over stones, and pick his way along a five-inch track running along a steep and slippery cliff, performing wonders at every step.

Always make an early start in the morning. The air is more invigorating than in the later part of the day. Streams are easier to ford, for by noon the melting snows swell their volume. In some parts there are high winds in the afternoon. An early arrival at the end of the day's trek enables you to rest, look around and make a good start the next morning.

If you or your children are collectors of wild flowers you will find a hundred varieties to pick and press. The Alpine flower, *edelweiss*, grows in such abundance that you will see fields covered with it. Goats and sheep feed on it!

We cannot in the space available give details of all treks you might undertake. Please refer to the *Practical Information* sections (paragraphs on hiking) of the following geographical chapters: *Kashmir; Punjab & Himachal Pradesh; Abode of the Gods; Bengal and Bihar.*



A SATIRICAL GLANCE

Impressions of a Transient

BY

GEORGE MIKES

(These random remarks by the famous British humorist—from Budapest—are meant to reward the reader with a pause that refreshes....)

For some mysterious reason, known only to the airline which carried me, I arrived at New Delhi at three o'clock in the morning. As soon as I emerged from the plane the Indian authorities gave me about two dozen forms to complete, mostly in duplicate. I remember one of these forms with special affection: it had to be filled out in triplicate and in the end they told me I could keep all three copies.

Perhaps this insistence on showing, almost parading, authority, is a natural and harmless foible of bureaucracy. All the officials are, however, polite and efficient, and as soon as one finishes his homework he is allowed to proceed without any further delay. Indeed, the visitor has the strange feeling that he is welcome in India; that the Indians take an interest in their visitors. When you find yourself being accompanied to

your hotel by your travel agent's deputy, a young lady or gentleman who asks you—in the kindest possible manner—two hundred and fifty questions, mostly of a private, often of an intimate nature, you are convinced that, indeed, they do.

Having spent a few hours in New Delhi, or Bombay, or wherever you may have arrived, you will soon be assailed by doubts. Although many tourists, especially Americans, are adept at exploring huge territories in no time, even they will vaguely wonder whether a few days in India are really sufficient to give them a thorough knowledge of the subcontinent with its 450 million people, fifteen states, five territories, fourteen main languages and any number of dialects. The tourist sighs and realizes at the outset that he cannot gain quite such a thorough knowledge of India as he did of Britain (in a day and a half), of France (one day and two nights, mostly during two nights), and of Switzerland (in two and half hours).

I regretted this, until I realized that going native in India conceals even more dangers for the ambitious tourist than going native almost anywhere else. May I confess openly and in manly fashion, that I did throw a few glances at Indian women and was impressed not only by their beauty, dignity, and wonderful carriage, but also by their main—indeed, only—garment, the *saree* (i.e. the saree and the blouse that goes with it). The saree is a simple piece of material—cotton, silk, or anything else—six yards long, which the Indian lady wraps round herself with great skill and grace. A Dior in India would starve; cutting of six yards of silk and wrapping it round a lady's waist needs no Dior: it is simplicity itself. Miraculously, however, they know so many ways of doing the wrapping, that at their receptions and parties Indian women in their sarees look more different from one another and more individualistic than do their Western counterparts in their models from Paris. What a pity, I mused, that our women do not wear sarees. They could have five or six hundred garments instead of the paltry hundred or so frocks they possess now and they would look so....

At that moment my thoughts were interrupted by an apparition: an American couple entered the hotel. The gentleman with his narrow-brimmed hat, rimless spectacles, round pink face and two cameras dangling from his shoulder, was the incarnation of Main Street itself; but his wife.... Oh, his wife.... She was quite handsome, but about six feet tall and she wore a

A SATIRICAL GLANCE

saree. A lovely green saree made, in her case, not of six but, I should say, twelve yards of material and she propelled herself just as an American woman does in a normal frock along the main drag. Dear old and immortal Mahatma Gandhi in a top hat could not have looked more preposterous than did that good lady in her saree... I still have occasional nightmares about her. Yes, you are driven to the reluctant conclusion that the Indians are better Indians than the Americans.

You are full of understandable curiosity and the more thoroughly you study those ancient and famous problems the more confused you get. You realize that maybe even two weeks might not be enough to understand *everything*. And to *reform* India might even take as much as a full month, as a friend of mine, an English lady, told me ruefully. She had tackled the caste system, not too successfully. I do not want to go into that ticklish and complicated subject now but she, to her subsequent regret, did. She told me that soon after her arrival in Bombay she broke a vase and asked one of her numerous servants to sweep up the debris. But she apparently asked one who did not do sweeping, so he refused. So did the second; so did the third. Whereupon the lady lost her temper, and, to set a shining example, picked up the broom and dustpan herself and swept up the broken glass. The servants looked on in silence. Next morning she rang in vain for the head-boy—and for all the others. Her servants had left during the night: they would not stay in a house where the lady sweeps the floor.

More English than England?

Nor should you make the mistake of deriding, scolding and attacking the British in order to gain favour with the Indians. The Anglo-Indian relationship is one of the wonders of the modern age. Three hundred years of close association did not pass without leaving deep marks (I almost said scars) on both parties; and as long as the British do not wish to rule the Indians, they are regarded as the most popular, the most likeable, in fact, the most beloved of all nations. India—at least the Indian middle class—is in many ways more English than England herself.

In some English ways the Indians surpass the English. Indian muddle is in many respects not only worthy of, but superior to the muddle of the ex-mother country. It takes an average Continental visitor of normal intelligence from eight to eighteen

months to master the English monetary system. The Indian system was until recently different though no simpler: 16 annas used to make a rupee and 12 pies (or pice) made an anna. But this was not muddling enough for the legislators so they resorted to the idea of simplification. Simplification causes an incredible amount of further muddle. At present they have both the old and a new system running parallel, the latter involving a new division of the rupee into a hundred *naye Paise* (new pice). You get your change in a mixture of old and new money. Most people do not bother to check it at all, taking it for granted that they have been given the wrong change in any case. But this dual system is quite simple, in fact extremely easy to handle if you keep in mind that 1 *naya Paisa* is 1.92 pies, 5 *naye Paise* are 9.6 pies, and that 4 annas and 3 pies make 27 *naye Paise*.

Understanding through the Stomach

If you are determined to gain a quick understanding of any country, I believe there are two subjects you ought to examine: both are easy and interesting—the subjects of drink and food.

Getting a drink in some parts of India is quite a problem for the visitor. Here, too, the traditions of British Imperial Muddle survive gloriously. The right, to regulate questions of licensing hours or total or partial prohibition, as the case may be, was left to the individual Indian states. The result is blood-curdling. In some states you may buy drinks for consumption at home but you may not consume them in public; you may not drink in the hotel bar but you may drink any amount in your hotel room; you may drink in clubs but, again, on certain days you cannot get a drop in these same clubs; why it is more sinful to drink on Tuesday than on Wednesday, has never been clearly explained to me. Certain states—Bombay and Madras among them—have ordered total prohibition. But even in those states you may obtain a limited amount of spirit if you can produce a medical certificate to prove that you really need it. The result is that perfectly healthy and respectable people provide themselves with the required permit; and the majority of the British in Bombay are proud and happy in the possession of certificates proving that they are habitual drunkards and chronic alcoholics who could not survive without their daily dose of whisky.

The problem of food is not much simpler. You may suddenly feel like having a good curry in India. It will not be too easy.

A SATIRICAL GLANCE

All the better restaurants have the so-called "normal international cuisine"—which means not so good food. On one occasion I had to invade the waiters' dining room to get a really good curry. It was excellent but I created such consternation that I refrained from doing so again. "I shall have good curries in the restaurants of London, Paris and New York," I sighed to myself. "I can bear a few days in India without curry." And that's how it remained.

An Untutored Cobra

I cannot end this chapter without saying a few words about the famous snake-charmers of India; or rather of my particular experience with them. In a small village called Molarband I visited the place where the snake-charmers lived. Only a few were at home: most of them were busy in Delhi, charming snakes. We went into a hut, sat down and asked the men to charm a snake or two for us. So one of them squatted down and started to play an alluring Indian love song on his flute. An old man with a white beard brought some baskets; a number of children stood around us. Slowly one of the baskets opened and the ugly head of a cobra reared up. Then another cobra from another basket. Then a third. In no time the whole place was teeming with cobras which crawled towards us only to be picked up by a little boy of four or five and handed over to the chief snake-charmer who went on blowing the flute. The snakes crawled about—sidled up and down nervously, so to speak—but refused to be charmed. The man went on blowing his flute, playing his plaintive song and shaking his body. Its effect was irresistible on my companions—the Professor and the driver—and myself. We stared at the man hypnotized, and slowly began to rock rhythmically from side to side. Soon we were all thoroughly charmed, except the snakes. Finally, he gave up.

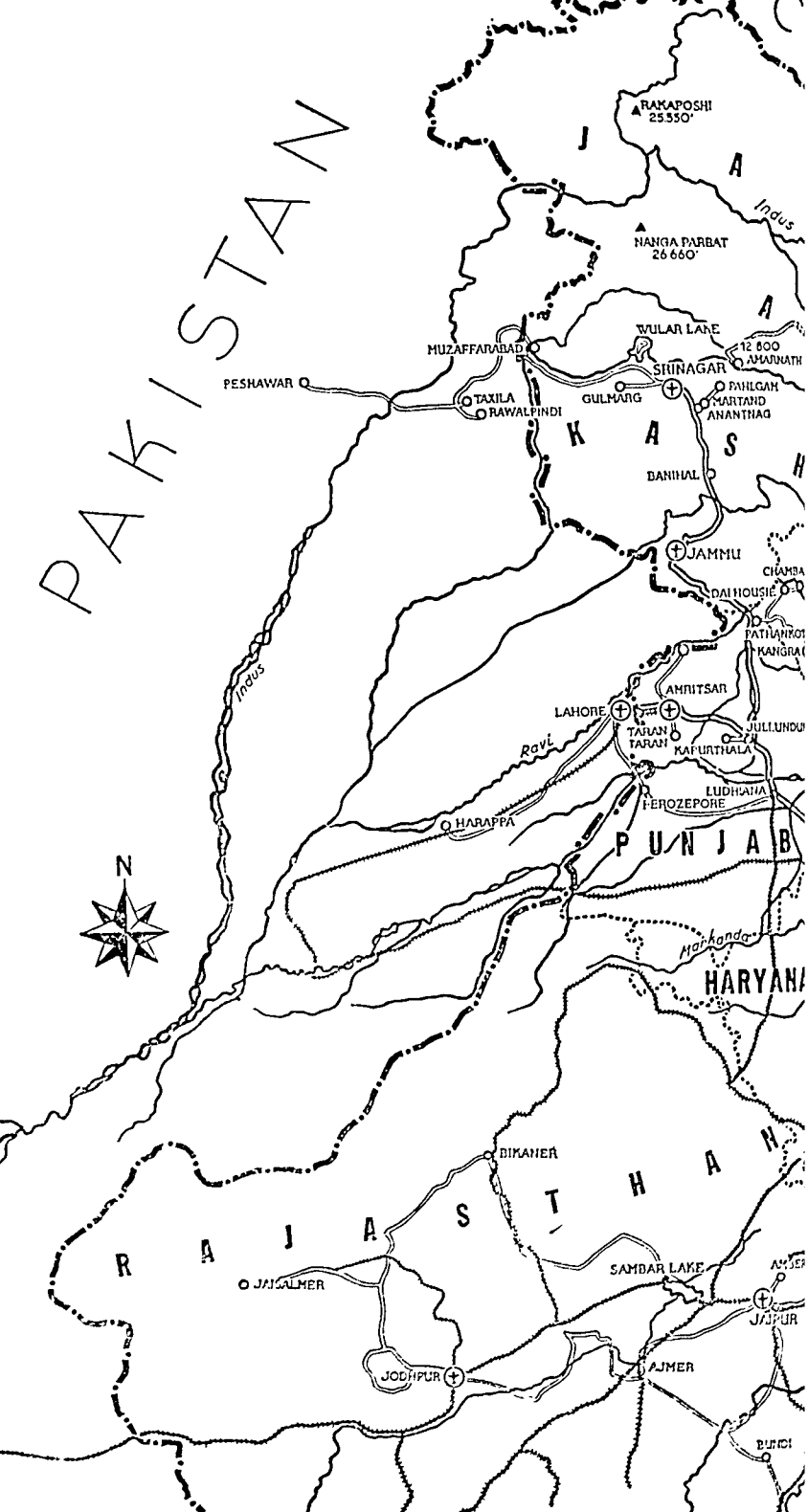
"These snakes are very young" the Professor interpreted what the snake-charmers had just explained to him, "they will have to be trained".

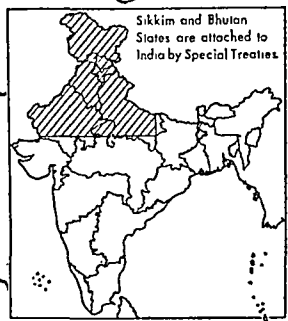
As I was leaving the hut, the largest cobra hissed at me furiously.

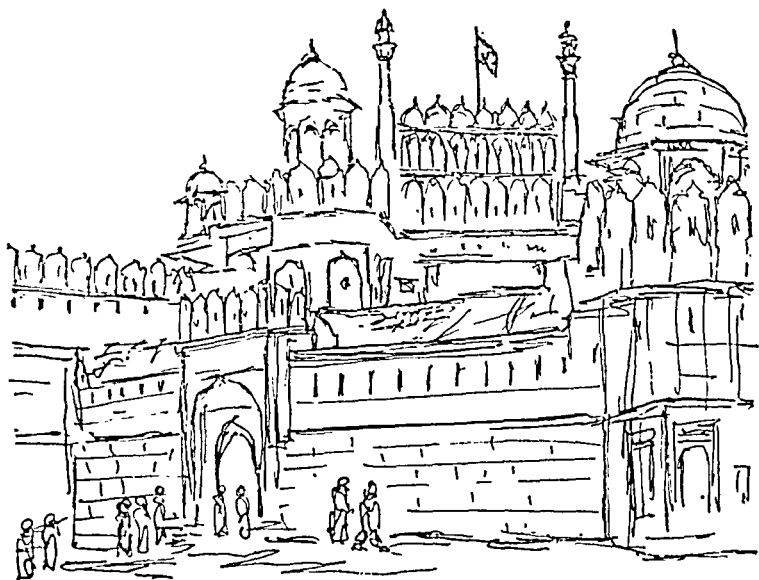
"Beginner," I hissed back contemptuously and walked out.

THE FACE OF INDIA

NORTHERN REGION







DELHI

Story of Empires in Stone

Delhi is the only one of India's large cities to offer more than a millenium of history in stone. For when Bombay and Madras were small trading posts and Calcutta a village of mudflats, Delhi was the capital of an empire for five hundred years past. It was from here that various Hindu and Muslim dynasties and finally the Moghuls ruled India until they were displaced by the British. It was here that the British established their seat of government from 1911 until Indian independence in 1947, completing their dream capital of New Delhi just about in time to turn it over to the new nation of India.

So it is now the Indians who rule from Delhi. They have rung up the curtain on yet another act in the history of this intriguing city where all the past and present forces governing India have left their mark. For Delhi is certainly intriguing. According to a count by historians, no fewer than eight cities have been built on this site, and not on top of each other, either, in the usual archeological layer cake. They went up side-by-

side and, even though urban sprawl is now welding them together, it is still possible for a visitor to wander through the great epochs of Indian history without ever leaving Delhi. This city is the work of Hindu, Muslim and British builders. In a few minutes, you can be transported from the neo-classical architecture of the 1920s to the vestiges of a Hindu temple or to the greatest mosque in India.

Delhi has always enjoyed this role as a capital because it is the gateway to the rich plain of the Ganges. In the past, it commanded the great trunk roads of India and is still a rail and air hub today even though it does not have the economic importance of a Bombay or a Calcutta. Ever-changing Delhi is the home of India's Central Government and of the architects of a modern nation.

Going back through time is probably the easiest way to describe the procession of cities in Delhi and it is the most convenient one for the average traveler who seldom fails to catch his first glimpse of the city in New Delhi. What he sees is a garden city of parks, tree-shaded boulevards and mansions swimming in seas of lawns. All this sprung up from paper between 1920 and 1930—a monument to its planner Sir Edwin Luytens. But he did not have a free hand in its architecture! The city you see is a compromise between Sir Edwin's love of European Renaissance and others who wanted a more Oriental style. Lord Hardinge, the Viceroy at the time, added his weight to the arguments of the pro-Indian school. It was he who chose the site for the two main landmarks of New Delhi, the Secretariat and the Viceroy's House, now the Presidential palace and known as Rashtrapati Bhavan.

New Delhi's perspectives are best taken in from the Central Vista, now called Rajpath. This impressive avenue runs from Purana Qila, an early Moghul fort, to the Presidential Palace. An excellent view of the entire architectural conception can be had from a ramp running up between the two blocks of the Secretariat.

This garden city is probably one of the most elegant capitals in the world, particularly in spring when the trees lining its avenues burst into a blaze of flaming gulmohur and yellow laburnum. Winter is also a delightful time of the year and so is autumn, even though it starts only in mid-October and lasts but a few weeks. Then New Delhi can be cool or even cold, a welcome change from the oppressive heat of its summer.

All the Delhis together amount to a city of over two million and the dividing line between old and new is quite sharp. From New Delhi to Old Delhi is a transformation from cool, spacious avenues and the quiet arcades of a shopping center to a labyrinth of small streets studded with mosques, temples, monuments and bazaars. Occasionally, though, the two meet. Despite hectic Government edicts the beggars turn up in the capital and jackals, too, come down from the hills at times to serenade Outer Delhi by night. They provide a living backdrop to Delhi's museum pieces of Indo-Islamic architecture.

Delhi began to collect these monuments in earnest at the close of the 12th century when the conquering Moslems made it their capital in India. After a parade of ruling dynasties, Babar appeared in 1526 as the first Moghul, but he moved his capital to Agra from where the Moghuls ruled until Shan Jahan returned to Delhi in 1650. Soon afterwards, he was deposed and imprisoned by his son, the fanatic Aurangzeb, who brought Delhi to its period of greatest glory. With his death in the early 18th century, began Delhi's decline. The city was sacked by Nadir Shah, a Persian, and then by an Afghan conqueror, Ahmed Shah Durrani, who made off with the fabulous Peacock Throne. In 1803, Lord Lake captured Delhi for the British who governed it in fact even though the Moghul monarchy was allowed to survive nominally. The last of the Delhi emperors, old Bahadur Shah, was the titular leader of the rebels during the first struggle for independence, the Mutiny of 1857, but he died in exile in Burma. With him died the reign of the Moghuls. The city lost its importance but only temporarily. In 1911, it became the capital of India once more, replacing Calcutta, and its prestige has grown ever since. The Delhi before your eyes today is the nerve center of independent India.

PRACTICAL INFORMATION FOR DELHI



WHEN TO GO? Delhi is best enjoyed between the months of November and April, the choice months being December, January, February, and March.

At this time there is a minimum of rainfall, the countryside is green, and the climate is most agreeable. Light winter clothing is recommended. The outstanding event of the year is the Republic Day Parade on January 26—a stupendous cortège of color—and subsequent days, featuring folk dancing of the various regional groups who participate in the pageant. Visitors are advised to make their hotel bookings for this date well in advance.



HOW TO GO? Delhi is on the crossroads of practically all major airlines serving Asia and can be reached with equal ease from the Pacific Coast, Japan, Australia, U.S. East Coast, Western Europe, the Middle East and East Africa, etc. *Indian Airlines* look after the domestic net and also operate direct flights to Delhi from Karachi (Pakistan), Kathmandu (Nepal) and Kabul (Afghanistan). A few flight-times: from Bombay, less than 2 hrs.; from Calcutta 2 hrs.; from Madras 2½ hrs.

Some of India's most comfortable and fastest trains converge on Delhi. To mention a few: From Bombay (Central) daily airconditioned *Frontier Mail* (24 hrs.); thrice-weekly airconditioned *Deluxe Express* (23 hrs.). From Calcutta: thrice-weekly *Airconditioned Rajdhani Express* (17 hrs.); the *Howrah-Delhi-Kalka Mail* (airconditioned) 24 hrs. From Madras: the *Airconditioned De Luxe* (twice weekly—41 hrs.); the daily airconditioned *Grand Trunk Express* (40 hrs.). By road: from Bombay via Nasik—Dhule—Indore—Gwalior—Agra—Mathura, 878 miles; from Calcutta: via Burdwan—Asansol—Barakar—Dehri-on-Sone—Varanasi (Benares)—Allahabad—Kanpur—Aligarh, 880 miles; from Madras: Guntur—Vijayawada—Hyderabad—Nagpur—Saugor—Jhansi—Gwalior—Agra, 1,535 miles; from Jaipur via Alwar, 194 miles.

HOW TO GET TO TOWN FROM AIRPORT: Airlines provide coaches to city office. Taxis available in plenty; will cost about a dollar (8s).



HOW TO GET ABOUT? Buses reach every part of the city but they don't run late. Small taxis are inexpensive and motorcycle-rickshaws which sometimes stop en route to drop or to pick up passengers (you can hail them even if someone rides in them) are embarrassingly cheap. Count on paying a rupee per mile in a big taxi, 80 p. in a small one and 40 P. in a 4-seater motorcycle rickshaw. Twice-daily tours (airconditioned bus): Gov't. Tourist Office.



WHAT TO SEE? This quiet and spacious modern capital has about a thousand historic monuments representative of the "Seven Cities of Delhi". Unless you are an amateur archeologist you will want to see only the most outstanding ones.

Turco-Afghan Period (end of 11th to early 16th century): Qutb Minar and adjoining mosque built on a Hindu temple, and Iron Pillar; Tughluquaabad; Firozsha Kotla with Asoka Pillar; Purana Qila; Nizamudin's Shrine, Lodi Tombs.

Moghul Period (1526-1857): Humayun's Tomb; Red Fort (nightly *Son et Lumiere*, Sep.-July); Jama Masjid; Safdarjang's Tomb.

Modern Delhi: India Gate, Parliament House, Presidential Palace, Lakshmi Narayan Hindu Temple, Rajpath.

Excursions from Delhi. Delhi is your base for three important excursions: To Jaipur, the pink city of the Rajputs; to Agra and its marvel in marble, the Taj Mahal, and to the temples of Khajuraho and their erotic carvings. The former can be easily reached by air or bus (as separate day-excursions), by car or by train while Khajuraho, 370 miles away, has daily flights from February to October (rest of the season, twice a week). Sat. and Sunday flights make it a day's fascinating outing.



HOTELS. The visitor has a wide choice of first-rate airconditioned hotels strategically located throughout the new city. The full American Plan, accent on *full*, is still the order of the day in most of them, and Mr. Average Tourist happily consumes his daily three squares, preceded by his liquor ration in his own room. Accommodations

DELHI/Hotels

with attached bathrooms are on a par with good U.S. hostelrys and service is often more efficient. Most of them are set in extensive gardens, a welcome change from Western big city hotels.

DELUXE

OBEROI INTERCONTINENTAL, Wellesley Rd., with 350 airconditioned rooms. Shopping center, swimming pool, health club, bars, restaurants. Thieving crows a hazard at the pool. Still, best hotel in town.

ASHOKA, Diplomatic Enclave, has 500 rooms, shopping center, tennis courts and a swimming pool. Second-best.

RAJDOOT, Mathura Rd. Indian decor, airconditioned, 55 rooms with bath.

CLARIDGE'S, 12 Aurangzeb Rd., is well surrounded by English lawns. Tennis court and swimming pool on the premises. Very pleasant.

VIKRAM, Lajpathnagar, Indian decor, 75 airconditioned rooms, swimming pool.

FIRST-CLASS SUPERIOR

IMPERIAL, Janpath, in the heart of the city. 100 rooms, tennis court. Surrounded by garden. Newly-reopened.

AMBASSADOR, Sujan Singh Park, tops the list with its well-furnished 92 rooms.

JANPATH, which took its name from the street where it's located, is well designed for the Indian climate. Star-shaped. It holds 222 rooms, all opening outwards. No entrance hall—no atmosphere.

BROADWAY, Asaf Ali Rd., is small (32 rooms) but very modern and the first in the capital to introduce the European Plan (room and breakfast).

PRESIDENT, Asaf Ali Road. New. Airconditioned, 23 rooms.

AIKA, Connaught Circus. New; airconditioned, 20 rooms.

DIPLOMAT, Sardar Patel Road, nearer Airport: 25 rooms.

FIRST-CLASS REASONABLE

Malden's, 72 rooms, airconditioned; tennis court and swimming pool, large lawns.

Unconditional airconditioning ceases to be *de rigueur* in this category: **Flora**, Dayanand Rd., Daryaganj, in the old city, has both types of rooms

(26 of them), and so has **Nirula's**, also of the mixed Western Indian style, well situated at Connaught Circus, but both feel cramped in comparison to Oberoi's. Allpore Rd., Old Delhi.

MODERATE AND INEXPENSIVE

Baghirath Palace, opp. Red. Fort. Moderate. 18 airconditioned rooms. American Plan. **Ranjit**, Maharaja Ranjit Singh Rd., 240 rooms. Moderate.

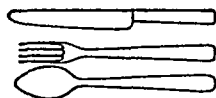
To the moderate category belong; **Marina**, Connaught Circus, with 45 rooms and attached baths; the **Grand**, Underhill Rd., Civil Lines, 32 rooms with baths; **Hotel Manor**, Friends Colony, Mathura Rd., 25 rooms with bath. **Airlines**, opp. New Delhi Railway Station, 20 rooms.

India International Centre, 40 Lodhi Estate, is new, handsomely designed, and first-class. Visiting cultural delegations get preference on the 40 single and 12 double rooms. Write **Reservations Secretary**. **Y.M.C.A. Tourist Hotel**, Jai Singh Road, 100 rooms.

Y.M.C.A. International Guest House, Parliament St., also new, in the moderate category (meals included; accepts couples as well as women).

Other Accommodations: **Fonseca Private Ltd.** have airconditioned residential apartments fitted with telephones and refrigerators. Excellent for a prolonged stay; 54 & 55 Golf Links, and 1 Mansingh Rd. The Govt. of India Tourist Office has a list of approved homes—some of them airconditioned—where visitors can stay as *paying guests*. For students there is good accommodation at the **Y.M.C.A.**, Jai Singh Rd., New Town Hall, and at the **Y.M.C.A. "Constantia"** Ashoka Rd., and **Vishwa Yuvak Kendra**, near Teen Murti House, all in New Delhi. Advance reservation advisable.

14 miles from Delhi, at Faridabad: **Holiday Inn**, airconditioned, 40 rooms. Bar, swimming pool and miniature golf. Ideal weekend stay.



RESTAURANTS. Nightlife in New Delhi does not twist nor rock, it just rolls along quietly in strict ballroom tempo. Let's face it, India's tourist industry is not built on the Paris—New York—Las

Vegas routine and all you can expect here are the subdued pleasures of dining, dancing and of a tame little floorshow. Patronized by some Westernized Indians and tourists bent on their archeology, it is conservative and self-conscious. During the last few years a handful of new restaurants have helped to change the old pattern of local citizens and tourists alike eating exclusively in hotel dining rooms. "Dry Days" (no liquor sold): Tues., Fri., 1st of each month and certain national holidays.

Delhi is the natural center of North Indian cooking, which owes a great deal to Moghul influence and is generally known as *mughlai* food. Its *pièce de résistance* is spiced, barbecued *tandoori* chicken. Tandoors are Indian ovens giving a low temperature and difficult to handle. Chicken, kababs, even fish are prepared in this way. Among the curries popular in the North is *korma*, with meat made tender by marinating it in yoghurt. *Rogan josh*, deeper red in color, owes its special flavor to saffron. Kabab *curry* consists of pieces of meat, chillies, onions, ginger and garlic which are alternately threaded on skewers, then fried and cooked in a gravy. The two main rice preparations of the north are *pulao* and *biriani*. The former, if well prepared, is neither hot nor greasy and has a subtle flavor. *Chapati*, resembling the Mexican tortilla, is the North Indian's bread.

Among the better known mostly airconditioned restaurants with music: **ASHOKA HOTEL** has nightly dinner dances with band playing occasional intermezzos of Indian music. On Saturdays, dinner by candlelight with a floorshow of Indian Dancing.

GAYLORD'S, Regal Building, Connaught Place. Continental, Chinese and Indian cuisine. Tandoori specialties. Usually good orchestra in attendance.

THE TAVERN at the Imperial is one of Delhi's most popular spots.

THE TANDOOR at President Hotel, Asaf Ali Road, serves excellent Indian food and **THE MANDARIN ROOM** of Janpath Hotel and **CAFE CHINOIS** on the roof of Oberoi Intercontinental Hotel specialize in Chinese food.

You can dance until 1 a.m. at Nirula's **LA BOHEME**, Connaught Circus or at the **VOLGA**, Connaught Place, at the reasonably-priced **STANDARD** at nearby Regal Building and **CELLAR'S**, on Connaught Place.

YORK'S is somewhat more popular in style, also gives you a chance to whirl your partner around the dance floor.

Nightly floorshows at *Samrat* in Vikram, *Eldorado* in Rajdoot and at

Lido restaurant at Connaught Place.

MOTI MAHAL, Daryaganj in Old Delhi, tops the list of restaurants without music (none of them expensive). This is a typical *mughlai* place serving *tandori* specialties as good as in Shahjahan's times. Pink-colored chicken (because of spicing) should be eaten Indian fashion with the fingers; it tastes twice as good.

In an Indian temple-setting, similar food is offered at Nirula's **GUFA** restaurant, where curvaceous *papier-mâché devadasis* help to whet your appetite for things to come on your plate (and at Khajuraho). Just across the threshold is the Chinese room, where in an appropriate setting, you can sample celestial dishes from Canton, Hankow and Shanghai.

Ticklish tummies fearing Indian cuisine can also try the **MIKADO**, for Chinese dishes; opposite Rivoli Cinema, Connaught Place; and the **FUJIYA** at Malcha Marg for Japanese cuisine.

Medium-priced, still excellent Indian food can be had at the *Embassy*, Connaught Place, and *Kwality*, Parliament St.

United Dairies' *Milk Bar*, Connaught Circus, for good quick lunch.



MUSEUMS. With the recent inauguration of the National Museum—after a merger with the Asian Antiquities Museum—it is now possible to see India's and Central Asia's artistic treasures under

one roof. Three more units are to be added to the existing stately building on Janpath Avenue. It ranges over art and archeology, anthropology, decorative arts, epigraphy and textiles.

Among the Indian collections are 5,000-year-old relics of the Indus Valley civilization (Mohenjo-daro, Harappa, etc.), Brahmanical, Jain and Buddhist sculptures in stone, bronze and terracotta of the early and medieval periods of Indian history. The collection of paintings comprises miniatures of the Moghul, Rajput, Deccani, Pahari (Basohli & Kangra) schools as well as earlier works of the Pala and Gandhara schools. Among the old manuscripts you will discover the famous *Gita Govinda* and the profusely illustrated *Mahabharata*; the *Bhagavad Gita*, written and illuminated in golden ink; the miniature octagonal Koran and Moghul Emperor Babur's *Babarnama* in his own handwriting. Textiles and decorative crafts include temple hangings and brocaded sarees, costumes from India's various regions. Beautifully worked weapons, set with precious stones from the Moghul and earlier periods, an array of ancient jewelry and painted pottery complete the collection.

Lastly, there are the fabulous antiquities recovered by the late Sir Aurel Stein during his three successive explorations in Central Asia and the western borders of China: mural paintings from Buddhist shrines, the only examples outside the countries of their origin; silk painting and sculptures. Open daily from 10-5 except on Mondays.

National Art Gallery, Jaipur House, established only a few years ago, exhibits the works of modern Indian artists. It includes also a large number of Rajput and Moghul paintings. Modern art is represented by the late 19th-century "revivalist" movement which took shape under the leadership of Abanindranath

Tagore, and was popularly if erroneously known as the Bengal School. In addition to his paintings, the gallery exhibits canvases by Nandalal Bose, Sunayani Devi, the two other Tagores: Rabindranath and Gaganendranath, Jamini Roy, the woman painter Amrita Sher Gil, and Aban Sen. Modern sculptors of India are represented by the Rodin-like Roy Choudhury, Dhanraj Bhagat, Chintamani Kar, Amarnath Sehgal and others, most of them employing the Western approach. Open 9-12:30 and 1-4:30 except on Mondays.

Nehru Memorial Museum, Tin Murthy. The first prime minister's residence. Open 9.30-1, 2-5.

The Delhi Fort Museum, in the Red Fort, is a small historical collection devoted to the Moghul Period. The exhibits consist of old arms, dresses, paintings, documents and seals. The **War Memorial Museum**, also in the Fort, shows trophies of the first World War, regimental relics, etc. Daily 9 to 5:30, ex. Mon.

Handicrafts Museum, Thapar House, small but excellent.

Doll Museum, Bahadur Shah Zafar Marg. First of its kind in India. Over 5,000 dolls from all over the world.

Delhi Zoo, Mathura Road, has over a thousand animals and birds of 177 species. Elephant rides. Summer 8-6:30; winter, 9-5:30.

Other Art Galleries: *Rabindra Bhavan*, Ferozeshah Road *Fine Arts Gallery*, Rafi Marg. *Kunika-Chemould*, Cottage Industries Emporium, Janpath. *Triveni Kala Sangam*, Tansen Marg. *Delhi Shilpi Chakra*, 19 Shankar Market. *Kumar Art Gallery*, Sundar Nagar & Ashoka Hotel.



SHOPPING. Delhi is the merchandise mart of India. Almost all shops catering for tourists carry identical lines and are—with a few exceptions—located in and around Connaught Place and you

will find as many as four or five side-by-side. However, shopping in Delhi

can be fun if the visitor knows where and how to find the wide range of handicrafts, curios, and ornamental articles that are available. There is no harm done if you bargain a bit, even at the smartest of hotel shops. Government emporia follow the one-price policy. At open markets like those maintained by the Tibetan curio sellers in front of Imperial Hotel Garden, Janpath, and the bazaar area in Old Delhi, don't just bargain—haggle.

One of Delhi's famous local crafts is ivory carving including articles like cigarette boxes, lamp stands, animals figures, etc. Delhi is also a major center for jewelry, and Dariba Kalan, a narrow lane branching off from Chandni Chowk, is still the home of India's finest silversmiths. Metalwork in brass and copper is nowadays mostly utilitarian but still attractive. Blue-glazed pottery with typical Islamic designs is another of Delhi's traditional crafts. The Central Cottage Industries Emporium on Janpath offers the whole gamut of handmade articles from home furnishings to toys. Attached are a book and record shop, spice shop, art gallery and coffee shop. Head here first for an overall view of the best handicrafts from all over India. If you have any money left when you come out, turn left on Janpath and you will come to the tiny but rewarding Madras, Mysore, Punjab, Uttar Pradesh, Orissa, West Bengal and Rajasthan government emporium. U.P. Government Handicrafts, 37-E Connaught Place, and M.P. Emporium, Scindia House, both state handicraft outlets, are nearby. Kerala Government Emporium is at 3, Jantar Mantar Road and Kashmir Government Arts Emporium, one of the biggest, worth the trip to 5 Printhi Raj Road. Handloom House, Connaught Place, for sarees and fabrics, ends the list of official emporia—the best places for handicrafts.

Palam Airport duty free shop: for transit and outgoing passengers. Assorted imported items available at low prices—liquor, tobacco, cigarettes, and perfumes. Also available is a selection of the handsome handicrafts from India, including sandalwood carvings, costume dolls and silk scarves.

Miscellaneous. Jewelry and curios, brassware, antique paintings and sculpture are what the knowing tourist seeks apart from Indian fabrics. The main jewelers and curio dealers, located in Connaught Place and Old Delhi, as well as textile shops, have branches in the leading hotels. In addition, a visit to *Sunder Nagar Market*, where there is a row of jewelry and curio shops, can be rewarding. Some leading shops: *Bhola Nath Brothers*, near Odeon Cinema and at *Claridge's Hotel*; *Nanubhai Jewellers*, *Ashoka Hotel*; *Elite Jewellers*, 23-B Connaught Place; *Indian Art Emporium*, *Hotel Imperial*; *Indian Arts Palace*, *Ashoka*, *Imperial hotels*; *Ivory Mart*, 22-F Connaught Place; *Ivory Palace*, 19-F Connaught Place; *Narain & Sons*, 64 Janpath; *Kanjimull & Sons*, *Scindia House*, *Janpath*.

Silks, Embroidery and Sarees: *Indian Art Palace*, *Ashoka Hotel*; *Benares Art House*, 13-N Connaught Circus; *Kamal Silk Emporium*, 17/A Grover Mansion, Asaf Ali Road; *Shlakas*, opposite Rivoli Cinema, Connaught Place; at *Claridge's Hotel*, and *Ambassador Hotel*, Delhi; *West Bengal Government Silk Dept.* 19 Lady Hardinge Road; *Shringar* (Stoles), 15-L Connaught Circus; *Uttam's* 3/90 Irwin Road. *Ramchandra & Sons*, and *Kancheepuram Silk House*, both at *Ajmalkhan Road*, *Karol Bagh*.

Fine Art Dealers. *Mohenjo-Daro*, 29 Sunder Nagar Market, Mathura Road; *Kumar Gallery* (modern Indian art), *Ashoka Hotel* and 11, *Sunder Nagar Market*; *Elizabeth Brunner's Studio* (Tibetan antiques), *Ashoka Hotel*. *Kunika-Chemould*, *Cottage Industries Emporium*.



CHURCH SERVICES. There are many churches of all denominations in New Delhi, all of which have Sunday services in English. They include: Protestant: *St. James'* at *Kashmere Gate*, just inside Old Delhi; *Free Church*, *Parliament St.* Catholic: *Cathedral of the Sacred*

DELHI/Practical Information

Heart, Alexandra Place. Others: Quaker International Center, 224 Jorbagh. Christian Science.; Y.W.C.A., Constantia Hall, Ashoka Road. Jewish Synagogue: Humayun Rd.



CLUBS. With swimming pools (temporary membership): Chelmsford Club, Raisina Rd.; National Sports Club, Mathura Rd., New Delhi; Gymkhana Club, Safdarjang Rd., New Delhi. Golf: Delhi Golf Club, Wilesley Rd., New Delhi; Delhi Race Club at New Delhi Race Course; Flying & Gliding Club, Safdarjang Airport New Delhi; Y.M.C.A. Jai Singh Rd., and Y.W.C.A., Ashoka Road, both in New Delhi.

USEFUL ADDRESSES. *Tourist Information and Guide Service:* Govt. of India Tourist Office, 88 Janpath (near Connaught Place), tel. 47-057; also Information Counter at Palam Airport; A.A. of Upper India, Lila Ram Bldg. 14-F Connaught Place (behind Hindustan Times Bldg.).

Airlines: Air India, Scindia House, 1 Janpath; Indian Airlines, Malhotra Bldg., Janpath (also Kuwait Airlines); BOAC (and QANTAS), Hamilton Bldg., 1A Connaught Place; Pan American, Hotel Imperial, Janpath; Air France (also TAI), Scindia House Janpath; Swissair, 56 Janpath; K.L.M., 9-A Connaught Place; S.A.S., Claridge's Hotel; Royal Nepal Airlines, Hotel Janpath; Trans World Airlines, 211 Ashoka Hotel; Alitalia, Marshall House, Hanuman Rd.; Middle East Airlines (Jordan Airways), 54 Janpath; Scandinavian Airlines, Claridge's Hotel; Japan Air Lines, 72 Janpath; United Arab Airlines, Ambassador Hotel; Aeroflot, C16, Atmaram House, Connaught Place; Ariana Afghan Airlines, 15 F Connaught Place; Lufthansa, 56 Janpath; Ethiopian Airlines, Oberoi Intercontinental.

Recognized Travel Agents: Orient Express Co., 70 Janpath; Travel Corporation (India) Ltd., 9, Prem House, C-35 Connaught Place; Ambassador Travels, 60 Regal Bldg.; American Express Co., Connaught Place; Careways, M97 Agarwal Bldg., Connaught Circus; Asiatic Travel Service, 1/90, Connaught Circus; Iyer & Son, United India Life Bldg., Connaught Place; Hind Musafir Agency (Jamnalal & Sons), 2 Scindia House, Janpath; Mercury Travels (India) Ltd., Imperial Hotel, Janpath; N. Jamnadas & Co., Hotel Metro, Janpath; Saha & Rai Travels, A-47, Connaught Place; SITA World Travel, 12/13F, Connaught Place; Cox & Kings, agents for Thos. Cook's, Indra Palace, Connaught Place; Jeena and Co., Jeena House, 50 Hanuman Road; Trade Wings, 60 Janpath; Everett Travel, 'C' Block, Connaught Place.

Embassies. U.S.A.: Shantipath, Chanakyapuri; Nepal: Barakhamba Rd. *High Commissions:* United Kingdom, 8 Shantipath, Chanakyapuri; Australia: Nyaya Marg, Chanakyapuri; Canada: 4 Aurangzeb Rd.; Ceylon: 25/39 Kautilya Marg; New Zealand: 39 Golf Links; Pakistan: 50G Shanti Path.

Principal Post & Telegraph Offices: (In New Delhi): General Post Office, Alexandra Place; Central Telegraph Office & Eastern Court Office, Eastern Court Bldg., Janpath; Connaught Place Post & Telegraph Office.

Medical Services: Irwin Hospital, Circular Rd., tel. 272465; Safdarjang Hospital, Mehrauli Road (tel. 625539); Holy Family, Okhla (tel. 79191). All India Institute of Medical Sciences, Ring Road (tel. 625322). All in New Delhi.

Police Emergency: dial 100.

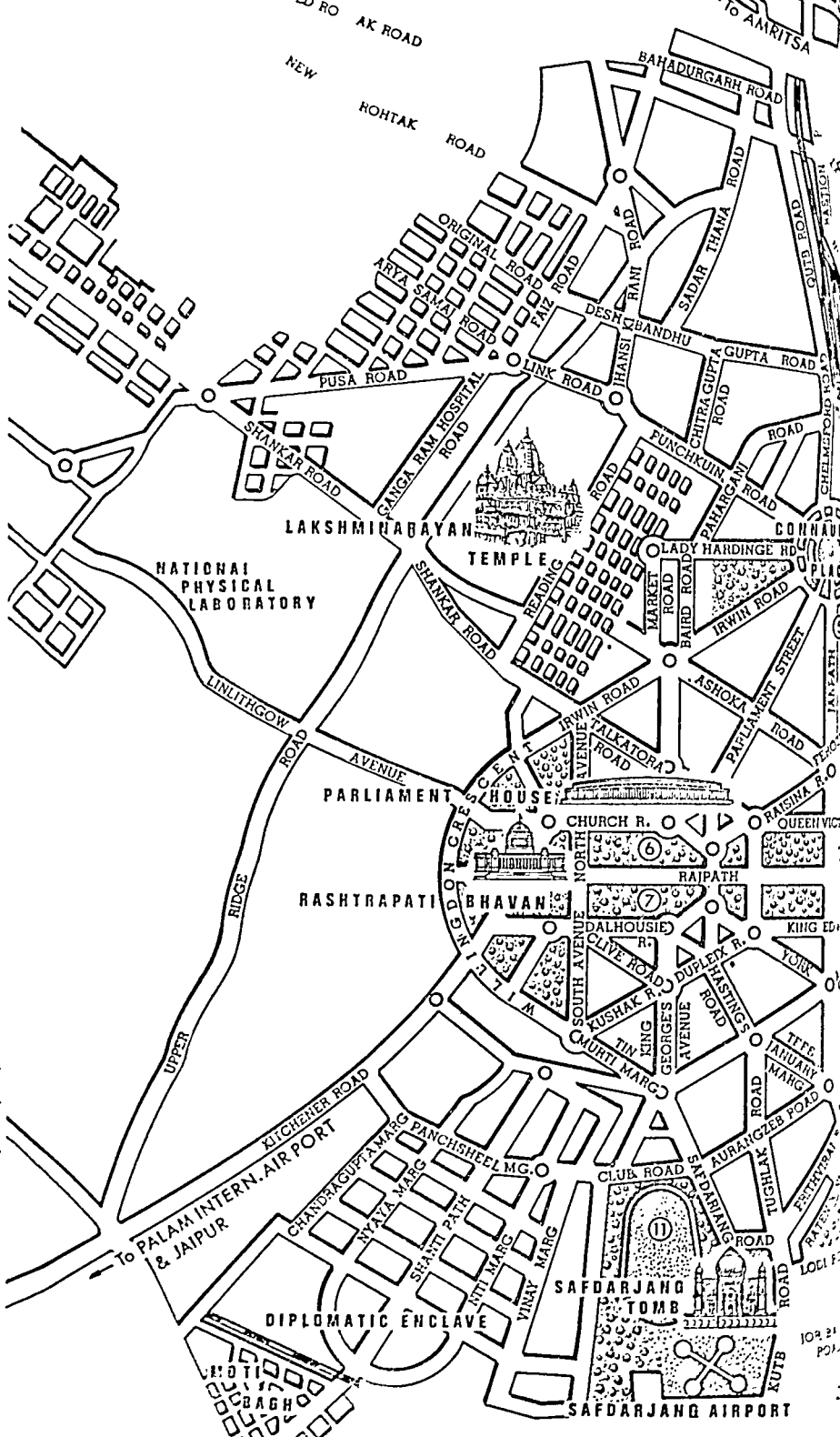
EXPLORING DELHI

Until twenty years ago, Delhi's seven old cities had clung to their individuality and it was easy to retrace their history. One merely had to visit them from south to north, for Delhi's growth has been a steady march northward in order to profit from a cooling breeze that comes down from the hills. Today, new extensions have almost engulfed the old historic sites. They are still there, of course, but they don't stand out as clearly. Our advice to anyone setting out to see Delhi is quite simple: don't try to see all of it. There are over a thousand monuments; concentrate on the quintessence.

Let us begin about seven miles south of New Delhi at the Qutb Minar, a 234-foot tower erected in the 13th century.

On your way out, you'll pass by the tomb of Safdar Jang, one of the later Grand Viziers of the Moghuls in Delhi. This was the last Moghul monument to be erected in Delhi and it shows obvious symptoms of decadence. Though the bulbous dome is clean-lined, there's something wrong with the proportions of the building itself.

The road past the tomb takes you by Safdarjang Airport and then, a few miles afterwards, you catch your first glimpse of the amazing Qutb Minar, the Seventh Wonder of Hindustan. It's one of the earliest monuments of the Afghan period in India and it was built on the site of a pre-Moslem Delhi. You really have to see it to believe it. Depending upon your viewpoint, you may agree with those who consider it the world's most perfect specimen of tower architecture...or others who scorn it as a cross between a factory chimney and a candlestick with its terracotta frills and its outbursts of balconies. At any rate, the builder was a mathematical genius, for it has remained standing for eight centuries and you can still climb its steps safely. The Qutb Minar was begun in 1199 by Qutb-ud-Din, the first Moslem Sultan of Delhi, but he got no further than the first balcony. His successor completed it and then, in the middle of the 14th century, Firuz Tughlaq reconstructed the top storeys and added to the height of the tower. Its wall decoration consists of intricately carved Arabic quotations from the Koran and they may have protected it from an earthquake which left the tower undamaged except for a slight tilt.



NEW
HOHTAK
ROAD

BAHADURGARH ROAD

GUPTA ROAD

LAKSHMINARAYAN

TEMPLE

NATIONAL
PHYSICAL
LABORATORY

PARLIAMENT
HOUSE

RASHTRAPATI
BHAVAN



BHAVAN

CHURCH R.

RAJPATH

DALHOUSIE

OLIVE ROAD

KUSHAK R.

TIN MARG

MURTI MARG

GEORGE'S AVENUE

HASTINGS ROAD

SAFARJANG

TOMB

SAFARJANG AIRPORT

SAFARJANG AIRPORT

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& JAIPUR

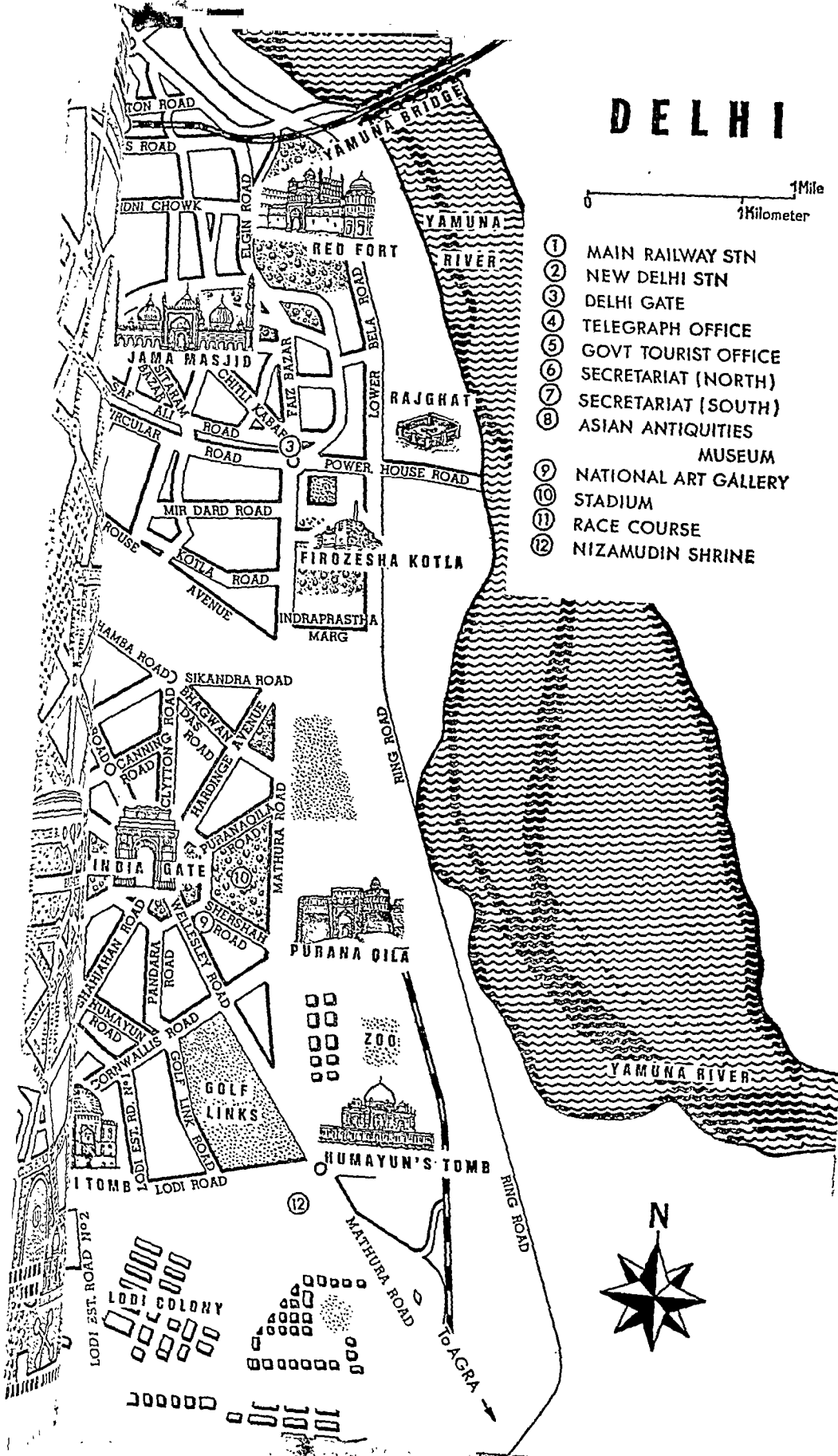
DIPLOMATIC ENCLAVE

104 21
POL

DELHI

0 1 Mile
0 1 Kilometer

- ① MAIN RAILWAY STN
- ② NEW DELHI STN
- ③ DELHI GATE
- ④ TELEGRAPH OFFICE
- ⑤ GOVT TOURIST OFFICE
- ⑥ SECRETARIAT (NORTH)
- ⑦ SECRETARIAT (SOUTH)
- ⑧ ASIAN ANTIQUITIES MUSEUM
- ⑨ NATIONAL ART GALLERY
- ⑩ STADIUM
- ⑪ RACE COURSE
- ⑫ NIZAMUDIN SHRINE



DELHI/Qutb Minar

At the foot of the Qutb Minar lies the Quwwat-ul-Islam Mosque, the first ever to be built in India. It was erected in the 12th century on the foundations of a Hindu temple during the first great Moslem invasion wave. This probably explains why its pillars and arches offer a mixture of Islamic and pre-Islamic sculpture and this early Indo-Islamic art is carried to its zenith in the southern gateway of the mosque. The mosque is also world-famous for a strange object, the Iron Pillar, which has been standing in what is now its courtyard ever since the 5th century when it was erected by a Hindu king, Chandra Varman. This is a solid shaft of iron 24 feet high and inscribed with six lines of Sanskrit—which do not explain how it has remained rust-free for more than 1,500 years. Then a hundred yards west of the Qutb Minar, is another strange structure, a tower eighty-seven feet high. It was supposed to loom over the Qutb Minar, but its designer, Ala-ud-Din, died and it was abandoned.

In the Qutb Minar area you may also want to glance at some princely summer shelters with deep wells inside them, built during the early Moghul period of the 16th century.

Tughlaqabad

The next stop in this tour of the cities of Delhi is the fortress and the Tomb of the first Tughlaq king, five miles east of the Qutb Minar. He was a soldier of fortune and the founder of a dynasty (1320 to 1400). Tughlaqabad was built almost overnight on the site of the second Hindu city of Delhi. It only took him two years to put up the mosques, palaces and hundreds of residences behind a seven-mile perimeter of heavy battlements and inwardly sloping walls—but the city only lasted seven years. His son, who may have had a guilty conscience after killing his father, abandoned the royal abode and moved his capital 800 miles away to the Deccan.

Nevertheless, the ruins of this mayfly of a city have survived on an impressive scale. Tughlaqabad was originally planned as a fortress-palace and it was equipped with a large stone-lined reservoir for its water supply. Facing the ruined fort, its founder's tomb has remained miraculously intact inside a small fort, one of the smaller mausoleums of Delhi but an impressively-solid structure. It was built in the usual mixture of sandstone and marble under a white, pointed marble dome, the first of its kind in India. You can almost read the tough

character of Tughlaq, the warrior-prince, in the thick sloping walls of his tomb. By a quirk of fate, this tomb also contains the remains of Muhmad-bin-Tughlaq, the parricide son.

Two miles south of Tughlaqabad on the road to Badarpur, you encounter quite a contrast in the Suraj Kund, the largest Hindu monument around Delhi. It is believed that a Sun temple, one of the few in India, once stood here with steps leading down to a sacred tank.

Humayun's Tomb

This trip through the centuries now takes you back on the road to Delhi and to the mausoleum of Emperor Humayun, built by his grieving widow, Haji Begum, who also lies buried here. This tomb was erected in the middle of the 16th century and it marks the beginning of a new building era which culminates in the glorious Moghul masterpieces of architecture at Agra and Fatehpur Sikri. The Moghuls had brought with them into India their love of gardens, fountains and water to produce structures such as this mausoleum, combining severe symmetry with Oriental splendor. It was built in a style reminiscent of Persia and it stands amidst spacious gardens enclosed by walls and with vast façades broken by arches. The color effect of Humayan's Tomb is quite striking—it's a soothing blend of red sandstone and white, black and yellow marble. Above all this, a dome soars into the sky to presage the bulbous beauty of the Taj Mahal at Agra. Still, it was not always peace and quiet here—the bodies of a number of murdered princes and emperors of the Moghul dynasty lie buried in the vaults.

Opposite Humayun's Tomb—on the west side of Mathura Road—is the shrine of Nizam-ud-din, a place of pilgrimage, dating from the early Tughlaq period. It encloses a red sandstone mosque, built by Ala-ud-din Khilji, with a fine Byzantine-style dome. Facing the mosque are various royal tombs, the best known among them the tomb of Jahanara, daughter of Shahjahan who looked after her father during his imprisonment by Aurangzeb. Nearby is the tomb of Isa Khan, a good example of the Lodi style of architecture which appeared during the reign of this Pathan (Afghan) dynasty (1451 to 1526).

From here, it's only a few minutes to the Purana Qila, a fort standing on the site of Indraprastha, the mythological Delhi of prehistoric times (all that remains is its name). The present fort was built in the middle of the 16th century and, as we

mentioned earlier, it frames one end of the two-mile vista leading to the Presidential Palace. Inside the Purana Qila is Sher Shah's mosque, an excellent example of Indo-Afghan architecture, and the two-storied octagonal Sher Mandal, the library of Emperor Humayun. It was here that, one evening the emperor slipped on the steep steps and was mortally injured.

The Newer Delhi

A visitor to Delhi is brought back to the present rather abruptly when he passes through the War Memorial Arch, better known as India Gate. This is a memorial to the Indian Army dead of the First World War, modeled along the lines of the Menin Gate in Belgium. Now you are on the majestic Rajpath, the broadest avenue of Delhi and the scene of a fabulous pageant every year on Republic Day (January 26). Government buildings seem to be dwarfed by its spaciousness as you walk down to the Secretariat Buildings, that Oriental Whitehall in red and grey sandstone and India's Parliament House, a huge circular building with an open colonnade rimming it. Proceedings in the two Houses of Parliament—*Lok Sabha* (House of the People) and the *Rajya Sabha* (Council of States)—are in Hindi, the national language, or English.

The climax of our promenade along the Rajpath is Rashtrapati Bhavan, now the Presidential Palace. Though built in the 20th century, its proportions are quite unstinting: the place contains 340 rooms and its grounds cover 330 acres. The stub of its central dome, the main feature of the palace, is a replica of a Buddhist *stupa*. A majestic courtyard bearing the Jaipur Column leads to the yawning Greek portico of the building. The overall effect is majestic and what was once the Imperial setting for a Viceroy of the world's biggest empire, is now the residence of the head of the biggest democracy.

The newest part of New Delhi is its Diplomatic Enclave to the south, where some excellent specimens of modern architecture can be seen in the residences and office buildings of the diplomatic corps assigned to the Indian capital.

Modern religious architecture can be glimpsed two miles north of here at the Lakshmi Narayan Temple (named after the goddess Lakshmi and the god Narayan though it houses other Hindu deities as well) which was built in 1938 with a pleasantly laid-out garden around it.

We should also mention one of the strangest structures in Delhi, the Jantar Mantar Observatory. This consists of six huge instruments in masonry which were devised to study the movements of the sun, the moon and the planets. The observatory was built in 1725 by Maharaja Jai Singh II of Jaipur, a great astronomer-king. It's on Parliament Street, the road linking Parliament House to Connaught Place, Delhi's main shopping center.

Around Connaught Place

Connaught Place is an attractive circle lined by colonnades that provide welcome shade for shoppers. Part of the local color here consists of bearded fortunetellers at the Janpath end. It can cost a visitor anything from 5 to 25 rupees to learn that he is loved by two women—his wife and his mother.

About a mile from Connaught Place, you return to the past again at Kotla Firuz Shah, a fortress-palace built by Firuz in the middle of the 14th century. In the heart of this great ruin rises the Asoka Pillar from a raised stone platform. On its base, it proclaims in Brahmi characters the seven edicts of the great Buddhist emperor Asoka.

To the north is Rajghat where Gandhi was cremated. He was assassinated on a Friday and, every Friday, a ceremony is held here in memory of the father of modern India.

Moghul Magnificence

Once you have passed Delhi Gate, you enter Old Delhi and you can see the silhouette of the Jama Masjid, India's largest mosque, sailing in the sky. Built of red sandstone and white marble by Shahjahan in the middle of the 17th century, its onion-shaped domes and tapering minarets are characteristically Moghul. One innovation, though, consisted of the use of striping, either black or red on white. Three sides of the great courtyard of the mosque are bordered by delicate cloisters and there is more subtle elegance to be found in its three gateways and four angle towers. Each individual dome, portico or minaret of this mosque is subordinated to the whole, producing an overall impression of peace and harmony. In the junk market all around the mosque one may occasionally pick up an antique.

The northern gate of the mosque leads into the Chandni Chowk, once an imperial avenue down which Shahjahan rode

at the head of lavish cavalcades. Today, everything rides down the Chandni Chowk: it's often the scene of one of the world's most picturesque traffic jams composed of bullock carts, limousines, horse-drawn tongas and scooter-taxis, a Delhi speciality. All this moves at the pace of placid donkeys plodding under heavy loads with their masters by their sides. It's no place to be in a hurry.

The Red Fort

Your next destination is the greatest wonder of all the cities of Delhi, the Red Fort. This symbol of Moghul power and elegance was built in 1648 behind red sandstone walls which gave it its name. It's not hard to imagine imperial elephants swaying by with their *mahouts* in livery of cloth-of-gold and perhaps, a Moghul prince riding in a silver *houdah*. Instead, you are brought back to reality by turbaned Sikhs in white jadhphuris and tweed jackets who spring up from all sides to offer their services as guides. Still, Banya ladies with bells on their ankles and rings on their toes glide by to soften the jolt of the present...

Your view of the gate of the Red Fort is now blocked by a defensive barbican which was added by Aurangzeb much to the grief of Shahjahan, the builder of the fort. From his prison, he wrote to his son: "You have made a bride of the palace and thrown a veil over her face".

The entrance to the fort runs through a covered passage which faces the main gateway to the palace. Beyond this point, all but the emperor and princes had to proceed on foot, a rule which was observed until 1857. A spacious lawn—once a courtyard and a limit beyond which only nobles could pass—leads to the great hall. Now you have entered the seventh city of Delhi, the Delhi of Shahjahan. Marble predominates and, when seen against a background of green grass and blue sky, it easily evokes past glories. We have a description of this splendor from Bernier, a 17th-century French traveler, who was overwhelmed by the magnificence of the Diwani-i-Am, the Hall of Public Audience. The royal chamber was an alcove recessed in the center of the far wall and paneled with marble and inlaid with precious stones, (After the Indian Mutiny against the British in 1857, these panels were looted by British soldiers but, fifty years later, Lord Curzon tracked down some of the gems in London and had them replaced in their original settings).

The rest of the hall, Bernier tells us, was reserved for rajahs and foreign envoys, all standing with "their eyes bent downwards and their hands crossed". High above them, under a pearl-fringed canopy resting on golden shafts in the royal recess, "glittered the dazzling figure of the Grand Moghul, a figure to strike terror, for a frown meant death".

"Paradise on Earth"

In the Diwan-i-Khas, or Hall of Private Audience, we reach greater heights. Here stood the world-famous Peacock Throne, estimated at the time to be worth twelve million pounds sterling. Originally, the ceiling of this marble room was of solid silver. On its walls, there is a Persian couplet written in letters of gold. Its lines might be translated:

"If there be a paradise on earth,

"Tis here! It is here! It is here!"

Florentine panels in *pietra dura* may be seen, one showing Orpheus entertaining birds, beasts and flowers. The marble stall of the emperor's Grand Vizier stands in front of the throne dais. Beyond it lie private apartments and, further on, the Rang Mahal, or Painted Palace. It contains a central marble basin through which passes a water channel running through the palace. Its bottom carved in the shape of a lotus flower, it was known as the Canal of Paradise. Finally, you reach the royal *hammams*, exquisite Moghul baths complete with tepidaria and frigidaria. They might have come straight out of the "Arabian Nights".

From here a short path leads to the Moti Masjid, the Pearl Mosque. This was designed by Aurangzeb for his personal use and that of the court ladies. Though it has the purity of white marble, it reflects the decadence that set in almost before the end of Shahjahan's reign. It is just a trifle too ornate. In the garden that surrounds it, there are two pavilions containing a row of niches. Here lamps were lit at night and water, brought in from the river by an aqueduct, flowed in a cascade over their flickering amber glow.

These emperors were artists to their fingertips and delighted in arcades, garden vistas and floodlighted waterworks. Shahjahan never tired of command performances, staged with horses or performing elephants.

At the northern end of the palace is a pavilion known as the Shah Burj, a beautiful structure somewhat pretentious in

its ornamentation. In its center is the main cascade which fed the channel of running water. From the wall behind it, you have a clear view of the Yamuna River.

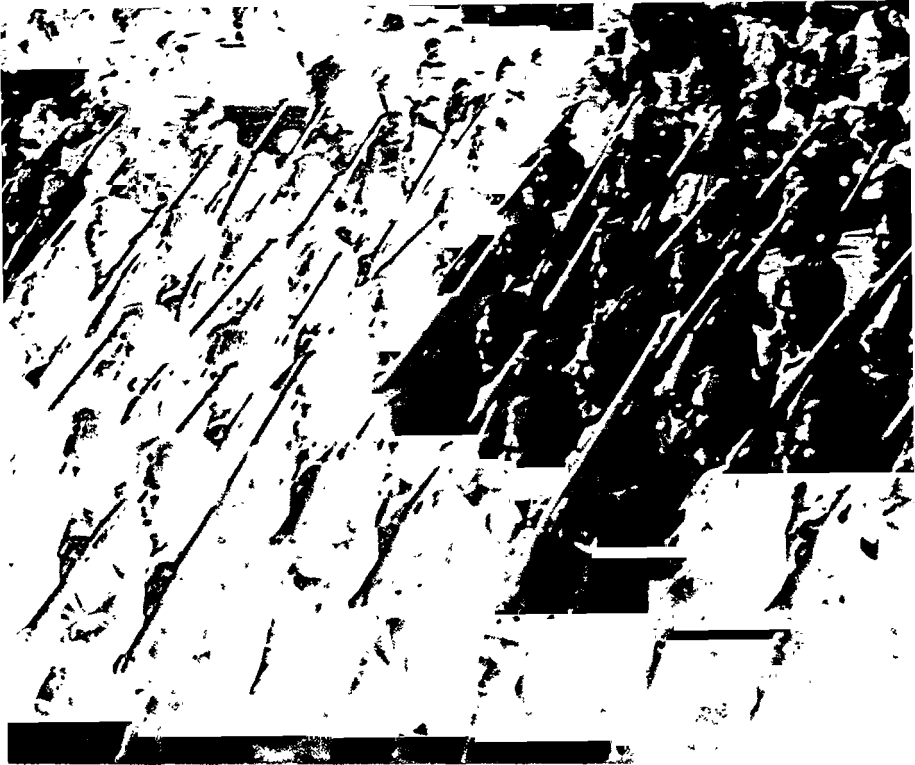
How could these airy pavilions offer much of a shelter in the extremes of Delhi's climate? They were furnished with screens, awnings and curtains to suit the different seasons. In hot weather, they were covered with fragrant *khas* grass and in winter with felt. Inside, the pavilions were luxuriously appointed with satin couches and silk canopies.

Unchanging Old Delhi

When you leave the Red Fort, you are back in the Old Delhi of twisting lanes, small streets and crowded bazaars. As in the days of the Moghuls, astrologers set up their booths on the narrow pavement. Shoemakers squat outside and repair sandals, blithely ignoring the human swirl around them. If you peer through a portico, you may see men being shaved with small sickles, while outside, a cow sits down complacently in the street.

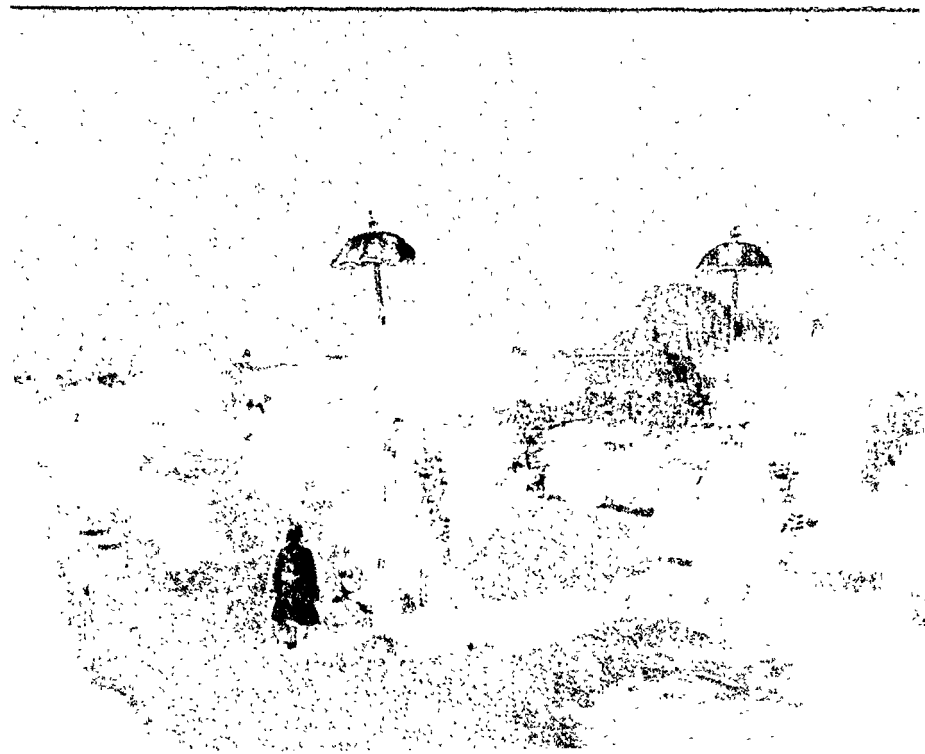
If you visit the old town on an "auspicious" day, you will meet wedding processions with bridegrooms astride jaded horses, dressed like princes—their turbans flashing with cut-glass jewels. They are accompanied by their male relatives and friends and occasionally, fierce-looking riflemen who blaze away with blank cartridges to demonstrate the exuberance and the importance of their cavalcade. These processions often meet in the narrow streets, and the musicians accompanying them compete for precedence in shindy. Sometimes such processions take place at night, with fairylike effect. Big chandeliers of sputtering acetylene lights are carried next to the one-day maharaja during his progress to the bride's home.

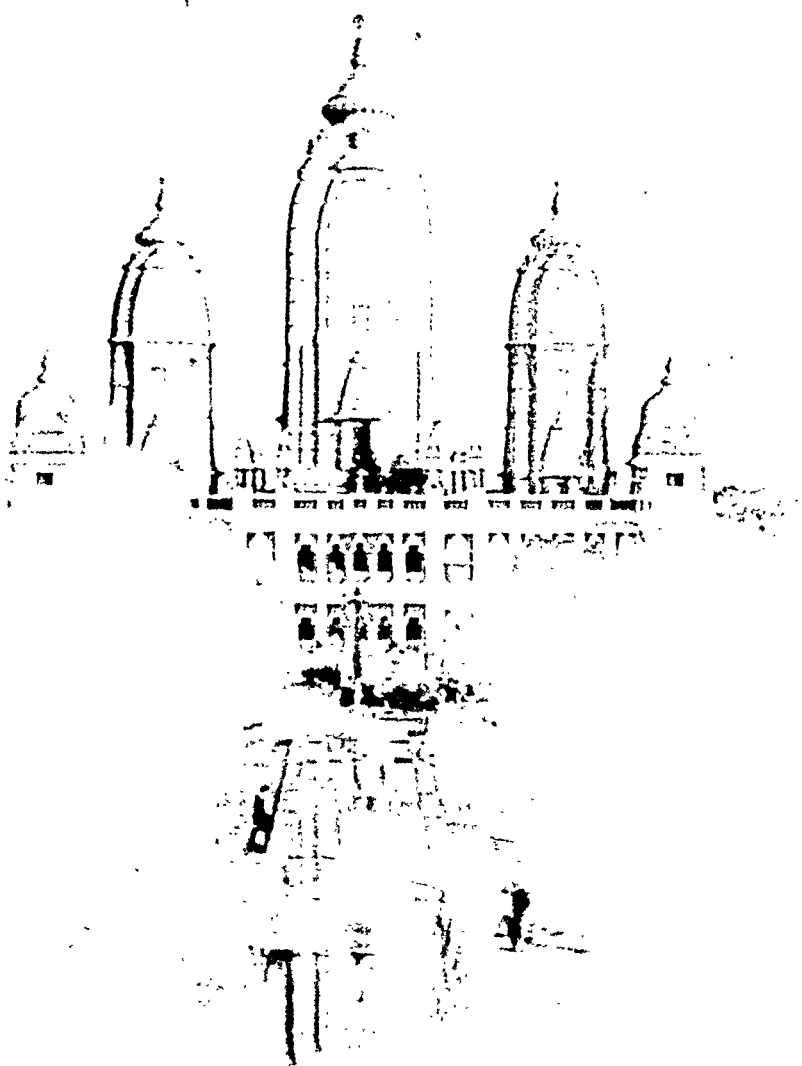
A strange aroma fills the air, the pungent smell of Oriental spices. Cattle stroll in the middle of the road, chewing some grocer's vegetables. If you are lucky you may bump into shaggy, good-natured dancing bears on chains. Jewelry, delicate ivory carvings, rich brocades are exhibited in closely-packed profusion. Like telephone boxes, medicine booths conceal doctors attending to the row of patients, sitting resignedly in open-air waiting rooms. Old Delhi is nothing if not superoriental—the glory and the guile, grandeur and grime, of the fascinating and unchanging East.



Republic Day Parade in New Delhi is a proud celebration held every January 26th.

Photos: top D. Connery, bottom Gov't Tourist Dept.







THE TEMPLES OF KHAJURAHO

*Above, half seen, in the lofty gloom,
Strange works of a long dead people loom,
What did they mean to those who now are dust,
These rioting figures of love and lust?*

"The Garden of Kama"

America will not be discovered before five hundred years have passed; the ground for Chartres Cathedral will not be broken for a hundred, but Central India in the year 1000 is already old. Its temple architects and sculptors have passed through the classic and mannerist stages to the most flamboyant baroque and are at the zenith of their artistic power under the Chandella kings. What did they choose to represent on the 85 temples which once clustered around the now drab village called Khajuraho? God, of course, as the Hindu understands Him: Siva, Vishnu, Brahma, and the Jainist saints are lavishly honored. But however concerned they may have been with heaven (the Chandella kings themselves claimed the moon as their ancestor), their real interest was in life.

And not only the life of the hunt, of feasting and music and dancing; though all are present in their sculpture, but also

*One of New Delhi's finest ornaments is
Lakshmi Narayan Hindu Temple
Photo Donald Connery*

KHAJURAHO/Practical Information

the side of life which Westerners tend to discuss in whispers or not at all. Here, portrayed with no false modesty and even less prudery, are handsome men and voluptuous women immortalized in stone for all to see in the most intimate and extraordinarily varied postures of sensual love. These forthright sculptures for which there is probably no equivalent in the world have naturally produced comment ranging from "pure pornography" to plain "pure: a religious expression of a mystical principle". The real key to understanding Khajuraho must be found somewhere between the two. But let the tourist be warned: some of the decorative sculpture on these temples is too revealing for the excessively innocent; too provoking for the prurient minded. For those who are truly adult, with all the word implies, the rewards of a trip to Khajuraho will be rich. Here is found the summit of Hindu sculpture: sinuous, twisting, voluptuous forms; human and divine, throbbing with life and executed with consummate skill.

PRACTICAL INFORMATION FOR KHAJURAHO

WHEN TO GO? Definitely not in summer, when the thermometer climbs to 100°F. Rainfall in July-August is heavy. Best season for visiting is Oct.—end of March.



WHAT TO SEE? Some (or all) of the twenty remaining 10th & 11th century temples and their fabulous carvings. They are in three main groups, those to the west being generally acknowledged to

be the best. Close to Khajuraho village is the eastern group while 3 miles from there stands the southern groups. Out of these 20 temples, 5 are easily accessible—Kandariya Mahadeva Temple is by far the largest and the finest, the others being Lakshmana, Visvanatha, Chitragupta and Devi Jagadamba. These temples are found in a group close to each other and make an imposing picture with their elegant spires against the sky.



HOW TO GET THERE? Best way is one of the direct flights from Delhi every morning from November through April and return to Delhi in time for dinner. Same flight also goes to Agra,

Benares and Calcutta. Flights leave Calcutta in the evenings and return in the morning. You can also make special charterflights by arrangement; individual tourists can join charter parties, should there be empty seats (enquire the Indian Airlines Corp. Delhi Office). Lunch at Khajuraho can be arranged for when buying ticket. Trains from Delhi (11 hrs.), Bombay (24 hrs.) and Madras (38 hrs.) come up to Harpalpur (61 miles away). Usually there is no connecting transportation; phone to the Collector, Chatarpur—halfway to Khajuraho—for a station wagon. Trains from Calcutta (18 hrs.) and Benares (7 hrs.) stop at Satna (75 miles away). Bus service between Satna—Khajuraho (6½ hrs.) and between Bhopal and Khajuraho through Chatarpur (26 miles); also from Harpalpur. A bus service between Sanchi and Khajuraho operates by *Pritam Bus* 10 hours approximately. For younger tourists; a bone-shattering ride. Advantage is that it avoids all these monotonous train changes and bad connections.





MOTORING. From Delhi: good road until Agra (127 miles). Between Gwalior — Jhansi (Nov.-May): Stone-causeway crossing over river Sln. During rains go via Shivpuri. River Betwa is

crossed at 8 miles from Jhansi by car-ferry. Continue via Nowgong — Chatapur. Total: 369 miles. From Bombay: via Nasik — Dhulia — Indore — Shivpuri — Jhansi, etc., good road — total 778 miles. From Varanasi (Benares): via Mizapur — Rewa — Satna — Panna; 240 miles, good road. From Calcutta: 664 miles, via Burdwan — Asanol — Sasaram — Benares, etc., good road. Crossing of river Son at Dehri by ferry not recommended. Get trans-shipment timings by rail from Automobile Association of Bengal, 13 Ballygunge Circular Rd., Calcutta.



ACCOMMODATIONS AND CATERING. There are Tourist Bungalows at Khajuraho (Class I—8 rooms with bath; Class II—6 rooms with 4 beds each; apply Mgr. and Sub-Divisional Officer, PWD,

Chatapur, M.P., respectively) and also a Circuit House (5 rooms with bath); small but excellent; welcomes all visitors even if no reservations. There is a very good Circuit House at Chatapur (apply to Collector). The new airconditioned hotel Chandela has 28 double rooms, and accommodation for group tourists. Tennis, mini-golf and riding are other attractions, plus a bar.

MUSEUMS. There is a small Archeological Museum at Khajuraho, showing mainly sculptures collected on temple sites. The curator—in the absence of guides — may be approached for information regarding the monuments.

PHOTOGRAPHY. The monuments are open from 9 to 6. Charge for photographing monuments is Rs. 2 to be paid on the spot. Permission for taking movies must be obtained from Director-General, Archaeological Survey, New Delhi.

EXPLORING KHAJURAHO

The village of Khajuraho, ignored by the gazeteers, is in the Chattarpur district of Madhya Pradesh in North-Central India. Only the twenty-some temples are here to remind the stalwart traveler who penetrates this far of Khajuraho's former glory. It flourished from the 9th to the 13th century as the religious and political capital of the Chandella kings, then guttered out like a holy candle under the onslaught of the Moslem invaders.

One even wonders how it could have been so important in those days; for natural beauty is strictly limited to a small lake and an arid jungle. The only river is distant, and it is so far removed from any kind of economic activity that one is not really surprised to find just a group of hovels to bear the once fabulous name of Khajuraho.

And yet, there are the temples. Eighty-five of them, some monumental, some small, were built with a very few exceptions within one hundred years (950 to 1050). Not only were they built, and with rudimentary tools, but sculpted and ornamented on every possible surface. When we consider that someone had to raise crops, man the army and administer the city; and that

the whole population had neither the talent nor the time to devote itself exclusively to temple building; such results in a mere one hundred years make our Western cathedral builders seem pale by comparison!

India was in this age the Asian Eldorado. The people were rich, the land gave fruit and flowers, and there seemed to be no end to the pleasures of this life. The *purdah* (seclusion of women) had not yet thrown its pall on all this joy, and people, simply dressed but richly ornamented, went on their happy ways to fairs and feasts, hunts and dramas, music and dancing.

Such untroubled abundance made a perfect climate for creative effort and temple building emerged as its chief form. Then as now in India there were no strict frontiers between the sacred and the profane, and the temple was at once the "church," meeting hall, auditorium, local club and news center. Offerings of the faithful helped keep the king's treasury bursting—he in turn provided for his people and undertook the construction of more temples—a happy and non-vicious circle. Over their corner of this rich civilisation, in which men adored gods and gods showered blessings on men, the Chandellas reigned for five centuries. But history has a way of caring little about human happiness, and just as Rome had fallen to the barbarians hundreds of years before, the Chandella kingdom which had given all its energies to enjoying life succumbed to invaders of a stronger moral fiber. In the year 1100 Mahmud the Turk began the Holy War against the "idolaters" of India and by 1200 the Sultans of Delhi ruled over the once glorious Chandella kingdom.

Two Arts with but a Single Thought

The first impression of Khajuraho's temples is one of soaring masses culminating in finials like a series of mountain peaks. As the viewer approaches, he sees more clearly the vast sculptural detail, but he also sees that the sculpture merges with the structural elements. The horizontal friezes and all the other decoration do not look like arbitrary ornament but seem to grow out of the temple itself. This perfect fusion of sister arts is not the least of the builders' contributions.

The mountain peak analogy is no accident. Just as medieval scholars have discovered hidden significance in the placement and construction of Christian churches, so did the Hindus proceed with their own temple building. The Gothic cathedral *points* to heaven; the Hindu temple is heaven—an Olympian sort of

abode for the gods. Its ever higher stages lead the faithful from simple humanity and its pleasures to a more and more perfect mystical participation in the godhead. The sculpture itself reveals this preoccupation with ascension: the lowest is most frenetic and mounts towards calmer figures until the final crowning "amalata" finial is reached.

The Khajuraho temples are of the Indo-Aryan type and can be generally classified as "Nagara" or North-Indian. But they have definite features which set them apart; indeed there are no others like them in any part of India. Though dedicated to different deities (Siva, Vishnu, or the Jain Tirthankaras—"perfect souls") the general outline remains the same.

To begin with, each temple stands on a high platform and the customary enclosure is absent. Secondly, the larger shrines (at least one in each group) have a central sanctuary for the honored god and one more at each corner for the lesser deities. Finally, the floor plan is divided into five distinct sections (three in the smaller temples). The aspect is that of a cross with two sets of arms. The visitor enters through the portico (*ardhamandapa*) into the assembly hall (*mandapa*) which leads to the sanctum where the idol is enshrined. There is a vestibule (*antarala*) to cross and then finally the *garbhagriha* or cell-shaped sanctum. Around this shrine is the ambulatory or processional passage (*pradakshinapatha*). In the smaller temples this last feature is omitted as is the assembly hall. But the most noteworthy aspect of the Khajuraho temple is the shikara—spire—surrounded and flanked by countless sister towers which seem to be pushing each other heavenward.

The floor plan and the silhouette of the temples constitute only half the story, and in many ways the best is yet to be told. For all these soaring vertical lines are beautifully balanced by two or three horizontal bands covered with hundreds and hundreds of sculptured figures. Turning and twisting, curving and almost alive; they are dazzling in their profusion and astounding in their detail.

Sculpture other than that of the friezes consists of statues of the gods meant for worship, and a few isolated carvings detached from the temple proper. The first are historically interesting; but frequently the least artistic (since they were dictated by religious code and left the sculptor no freedom) and the second are not numerous enough to require detailed attention here.

But what the world means by the "Khajuraho sculptures" are

KHAJURAHO/Introduction

the multitudes of figures in the friezes: here they are—gods and goddesses, celestial nymphs and handmaidens (*apsaras* and *surasundaris*), bold serpents and leonine beasts, and myriads of human females (*nayikas*) often made even more voluptuous and alluring than their heavenly sisters. But that major theme which has given Khajuraho its ambiguous reputation are the *mithuna* couples, “these rioting figures of love and lust”. However much we may repeat to ourselves that in art the subject is of no importance, that only the plastic quality counts, there is still no denying that these images are highly provocative.

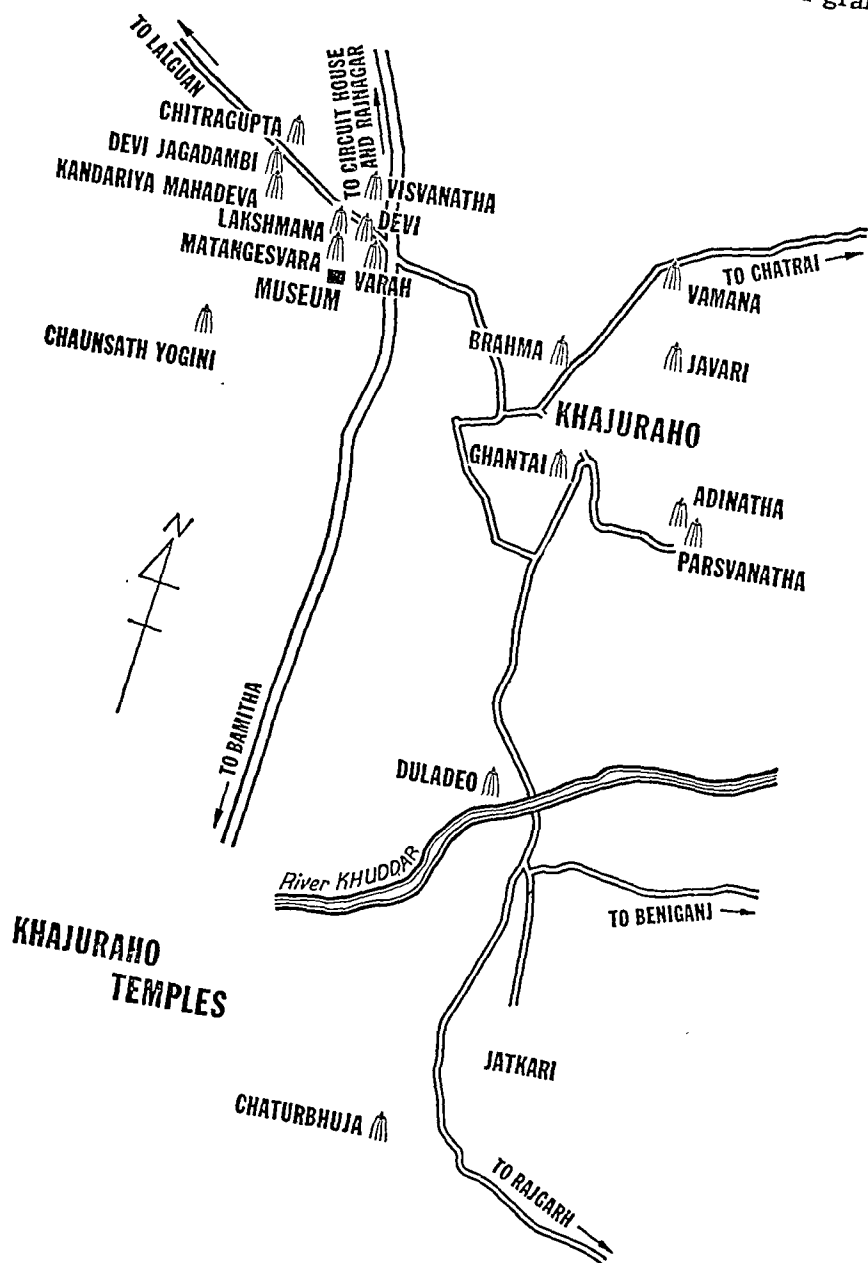
How to interpret, or at least rationalise, these sculptures? Erotic fantasies may be common to all peoples, but most do not spend years carving them out in minute detail! These have the excuse of religion; the Tantric doctrine which was understandably popular in Chandella times. This cult, the antithesis of asceticism, emphasised the woman as the dominant principle of creation and taught that the senses are the equal of the spirit so that their imaginative indulgence could lead to heaven as well as more vigorous paths. One wonders how long any “philosophy” could hold out against the very immediate enjoyment proffered to the worshipper. In any case, the sensual imagination is there in illustrations of the Kama sutras and worse. Though many of the *mithuna* groups are explicitly carnal, others portray the tenderness and tranquility of human love fulfilled. They, too, are part of Khajuraho, and the beholder must place these varied “arts of love” for himself in his own scale of values.

The Tour of the Temples

The temples are in three groups in an area of about 8 square miles. The Western group, largest and most important, (the Khajuraho museum is located here, too) is situated at the axis of the Lalguan-Rajnagar road. It comprises the oldest (Chaunsath Yogini); the largest (Kandariya Mahadeva); the Devi Jagadamba, particularly “*mithuna*-ised”, and many more. The eastern group is that of the Brahman and Jain shrines close to the present Khajuraho village. The southern group is a mile distant to the south of the village and has only two temples (of which one, the Chaturbhuja, is far off in the fields and for the most athletic tourists) but they are also worth a visit.

Western Group. The tourist will probably want to begin with the Chaunsath Yogini temple on the southwest side of Sibsagar

KHAJURAHO/Western Group
 Lake. It is certainly the oldest (some date it as early as 820 but 900 seems closer) and is dedicated to Kali. "Chaunsath" means 64 which is the number of female nymphs serving the fierce goddess, Kali. This temple is the only one built of granite



(the others are a pale but warm-toned sandstone), the only one oriented northeast-southwest instead of the usual north-south, and was once surrounded by 65 roofed cells for the goddess and her attendants of which only 35 remain. It is one of two temples at Khajuraho not typical of the usual style—being quite different in material and design.

Lalguan Mahadeva stands about one-third of a mile distant from Chaunsath Yogini. This Siva temple is in ruins and the original portico is missing, but it is of historical interest since it is built of both granite and sandstone and represents the transition from Chaunsath Yogini to the later temples.

Kandariya Mahadeva is to the north of Chaunsath Yogini. This is the biggest, by common consent the best temple at Khajuraho, and one of the very best in all India. It is not only "best of show" but "best of class"; that is to say of the Siva group of temples, even though the four small shrines marking its fully developed style have disappeared. It is of the typical Hindu five-part design, each with a pinnacled roof. Sculpture covers almost every available surface and is a vivid representation of India "golden-age" art at its height. The entrance archway is decorated with statues of musicians, lovers in fond embrace, crocodiles and flying gods and goddesses. The ceilings, circles set in a square, are carved with scrolls and scallops, the pillars are ornamented with beasts and grotesque dwarfs, while flowers and pennants decorate the lintels and doorjambs of the sanctum. Outside, the three bands of sculpture around the sanctum and transept bring to life the whole galaxy of Hindu gods and goddesses, mithuna couples, celestial handmaidens, and lions. One critic has counted 226 statues inside, 646 outside, or 872 altogether. This temple with its imposing size, fine proportions and inexhaustibly rich sculpture is worthy of the praise heaped upon it by art experts and a high point of the Khajuraho tour.

Mahadeva Temple. A comedown after its great neighbour, this damaged shrine shares its masonry terrace with the Kandariya and the Devi Jagadamba. Although mostly in ruins it still boasts a remarkable freestanding statue of a man caressing a leonine beast.

Devi Jagadamba Temple was dedicated successively to Vishnu, Parvati and Kali (the black goddess who devours men). It is of the three part type with no ambulatory passage. The highest tier of sculpture is particularly rank with mithuna themes and steps cut into the low railing on either side of the entrance

lead to balconies from which some of the tableaux can be viewed at close range. The ceilings are similar to those of the Kandariya and the three-headed, eight-armed statue of Siva is one of the best cult images at Khajuraho. Over the entrance to the sanctum is a carving of Vishnu.

Chitragupta Temple lies slightly north and across the road from Devi Jagadamba and resembles it in construction. The presiding deity is Surya, god of the sun, who finds his most grandiose tribute not here but at Konarak. The temple cell contains his portrait with his attributes, a chariot and seven horses for carrying him down into dusk. He is also depicted above the doorway. Another interesting statue in the sanctum is that of Vishnu with a head for each avatar and one to spare. A profusion of sculpture outside includes scenes of animal combats, royal parades, masons at work, and joyous dances.

Visvanatha and *Nandi* temples stand facing each other on a common terrace just southeast of Chitragupta and opposite Devi Jagadamba. There are two staircases: the northern flanked by a pair of lions and the southern by a pair of elephants. Since it is an important Siva temple, the Visvanatha has a simpler extra shrine to house the god's mount, the massive and richly harnessed statue of the sacred bull Nandi. The Visvanatha is similar in dedication and floorplan to its larger sister the Kandariya, but unlike the latter, two of the original corner shrines remain. On the outer wall of the corridor surrounding the cells is an impressive image of Brahma, the three-headed Lord of Creation, and his consort. On all the walls the woman, heavenly or human, dominates. She is seen in her daily occupations: writing a letter, holding her baby, studying her reflection in a mirror or playing music. The nymphs of paradise are less active and seem to exist solely to display their desirable bodies. Love-making scenes are not absent. According to an inscription, the temple was built by the Chandella King Dhanga in 1002.

Parvati Temple near Visvanatha is a small and relatively unimportant shrine originally dedicated to Vishnu. The present idol is one of the goddess Ganga standing on a crocodile.

Lakshmana. Though dedicated to Vishnu, the Lakshmana temple is in almost all respects similar to the Visvanatha. It is also a perfect example of the fully developed five-part Khajuraho style since all four shelters for the minor gods are undamaged. The ceiling of the hall is charmingly carved in shell and floral motifs. The highly decorated lintel over the entrance to the

KHAJURAHO/Eastern Group

main shrine shows Lakshmi, goddess of wealth and consort of Vishnu, with Brahma, Lord of Creation (on her left) and Siva, Lord of Destruction (on her right). The planets are depicted on a frieze above the lintel. The relief on the doorway illustrates the scene of the gods and demons churning the ocean in order to obtain a pitcher of miraculous nectar on its bottom. The gods won the ensuing twelve-day battle over the pitcher, drank the nectar and thus gained immortality. Another doorway relief shows Vishnu in his ten incarnations. The idol in the sanctum with two pairs of arms and three heads represents the same god in his lion and boar incarnations. Outside, two, not the usual three, sculptured bands display boar-hunting, elephants, horses, soldiers, and on the upper one, celestial maidens and some of the notorious mithunas.

Matangesvara Temple is south of Lakshmana and is the only one where worship still takes place in the morning and afternoon. Its construction is somewhat exceptional for Khajuraho in that it is simpler in floor plan than the others. It has oriel windows, a projecting portico and a ceiling of overlapping concentric circles.

Varah Temple, in front of the preceding shrine, is dedicated to Vishnu's Varaha-Avatar or Boar Incarnation. The huge boar, snouty and stolid of expression, is swathed and ringed with carvings of gods and demons.

Near Matangesvara and Varah stands the Jardine Museum, an open-air exhibit of many treasures unearthed at Khajuraho in the past 60 years. Since sixty some temples did not live to see the 20th century, it is only justice to pay respect to their vestiges here. A good many cult images of the major gods, friezes with typical hunting and dancing scenes, plus a finely chiselled entrance doorway are on display.

Eastern Group. This group lies close to the village and includes three Hindu temples (Brahma, Vamana, and Javari) and three Jain shrines (Ghantai, Adinatha and Parsvanatha). This proximity of the cults attests to the religious tolerance of the times in general and of the rulers in particular. About half-way between the western group of temples and the village is a modern building housing a tenth century idol of Hanuman, the monkey god.

Vamana Temple is the northernmost of this group and is dedicated to Vishnu's dwarf incarnation. The idol in the sanc-

tum looks more like a tall, sly child than a dwarf. The hall; a squat, heavily adorned pile of masonry and sculpture, contrasts strongly with the relatively plain ribbed shikara. The sanctum walls show total tolerance—almost all the major gods with their consorts in attendance, Vishnu in many of his forms, and even a Buddha thrown in. Outside, two tiers of sculpture are mainly concerned with the nymphs of paradise who strike charming poses under their private awnings. The sculptors obviously enjoyed lavishing their energy on so many full-blown female bodies, so many ornaments and handsome coiffures.

Javari Temple is just to the south. It is small and of the simplified three part design, but well proportioned and very pleasing. The two main exterior bands again boast hosts of heavenly maidens.

Brahma Temple is slightly to the south and opposite the Javari. Made of both granite and sandstone it is consequently dated as one of the first built temples. Its general outline, particularly that of the spire, gives it an air of belonging to some other style of Indian temple. It was originally dedicated to Siva but the idol in the shrine was miscalled Brahma, and although wrong, the name has stuck.

The *Jain Temples* are south of this foregoing group and begin with a little gem, the *Ghantai*. This open colonnaded structure is only the shell of what was once a complete temple, but it is still one of the most attractive monuments at Khajuraho because of the classicism and detail of the pillars. These slender columns seem decorated with French "passementerie", bugles and braid and bell-like tassels hanging in graceful patterns. Adorning the entrance are a Jain goddess astride a mythical bird and a relief illustrating the sixteen dreams of the mother of Mahavira, the greatest religious figure in Jainism.

Adinatha Temple is just east of Ghantai. It is a minor shrine and the porch is modern as is the statue of Tirthankara (perfect soul) Adinatha. The shikara and its base are richly carved.

Parsvanatha Temple to the south is the largest and finest of the Jain group and probably the very best construction, technically speaking, in all of Khajuraho. The Kandariya may be the best design, but the Parsvanatha makes up for lack of size and architectural perfection with some marvellous sculpture. Its unrelievedly chiselled facades, turrets and spires make one think of some surrealist vegetable growing wild, but close range inspection here is heartily recommended. The sanctum contains

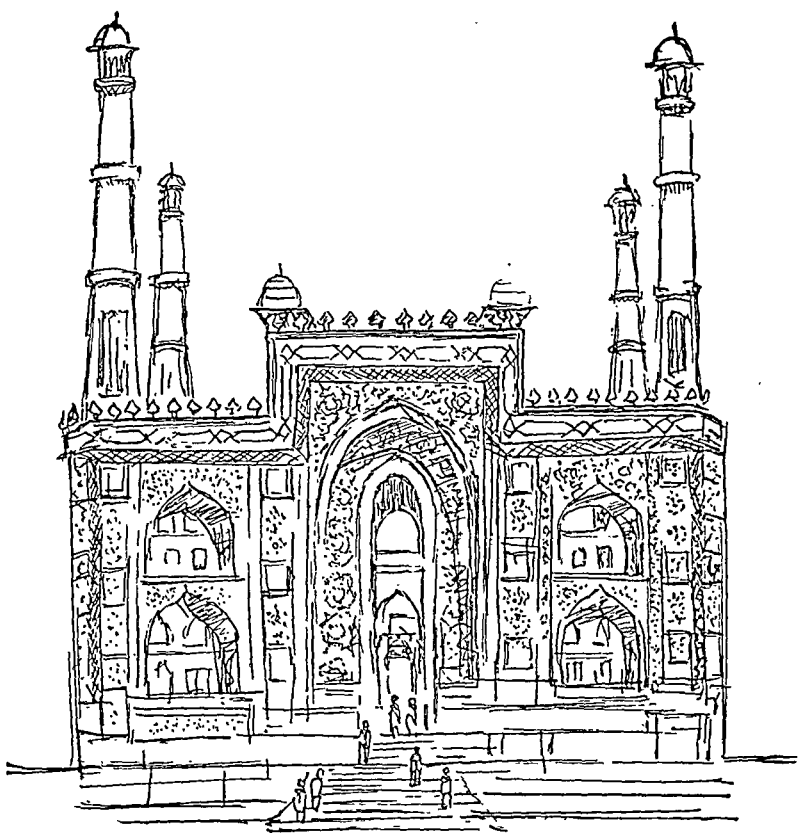
KHAJURAHO/Southern Group

a throne with a carved bull (Adinatha's emblem) in front of it. On the outer walls are some particularly excellent statues of sloe-eyed beauties in naturalistic poses, and occupied in feminine pursuits with children, cosmetics and flowers. A Shiva and Parvati couple is almost the epitome of love: her breast cupped in his hand, they regard each other with pride, tenderness and desire. Almost all the exterior sculpture shows the same infinite pains taken in the modelling and is certainly some of the best Hindu art in all India. There is another temple in this group, the *Shantinatha*, which is modern but which contains some ancient Jain sculpture.

The Southern Group. There are only two temples in this group; the first, one of the major attractions of Khajuraho, the second, smaller and at hiking distance or by car along a new (1966) road.

Duladeo Temple, south of Ghantai Jain Temple, though built in the customary five-part style, looks flatter and more massive than the typical Khajuraho shrines, lacks the usual ambulatory passage, and has no crowning lotus-shaped finials which are of a later period than the real high point of Khajuraho statuary. The decoration is still very graceful and well executed, particularly the multiple-figure bracket capitals inside and the flying wizards on the highest carved band outside.

Shaturbujha Temple. This final shrine is nearly a mile farther south of Duladeo. Small, but with an attractive colonnaded entrance, and a nice feeling of verticality, it enshrines an impressive large Vishnu image. The exterior sculpture, with a few exceptions, is not altogether up to the Khajuraho mark.



A TRIP TO AGRA

Moghul Architecture at its Best

As distances go in India, the trip from Delhi to Agra is not much more than a stone's throw. It's only 124 miles by car from the capital of modern India to the former seat of the Moghul Empire, but few trips in India—or anywhere in the world, for that matter—offer such a cornucopia filled with history and unreal beauty. This is the royal road of the Moghul emperors which they first knew in the 16th and 17th centuries when their capital alternated between Delhi and Agra. Today, Delhi still reigns over India, but Agra reigns over a glorious

past created by warriors as skilled in art and architecture as they were on the battlefield.

This excursion into the past should take in not only Agra but its region as well. That is why we have included a side trip to Fatehpur Sikri, the amazing ghost capital of Akbar the Great, as well as a run south to Gwalior, Shivpuri and Jhansi, home of the girl warrior who has gone down in history as India's Joan of Arc. Yet Agra alone, with the contrast of its rugged fort and its ethereal Taj Mahal, is well worth a trip out of Delhi—and probably would justify a trip to India from any point in the world. It is no accident that the Taj has lured travelers to India for centuries.

A word of warning, though: don't make the mistake of taking a hurried trip to Agra and the Taj while overlooking everything on the way. The golden age of the Moghuls lasted more than a century in this region and it certainly deserves more than a few hours to be seen, appreciated and understood.

PRACTICAL INFORMATION FOR AGRA REGION



WHEN TO GO? The best time to visit this area is during winter, which runs from November to March. The mornings and evenings are cool and fresh (45° F.) but the days are warm and sunny (65° F.). From early March to end of May, it's summer. Temperatures in the daytime are between 90 and 100 degrees Fahrenheit and visitors are advised to do their sightseeing in the early morning or late afternoon. Towards the end of May/early June the rains come and the monsoons last until the end of September.

How to Get to Town from Airport: Airline passenger coaches available. Taxis will cost about 70 cents (6s).



HOW TO GO? Best way to reach Agra and Gwalior is by air from Delhi (45 min.). The distance between Agra and Gwalior is only 79 miles and Madhya Pradesh Roadways run several buses a day on this route. Taxis cost less than a rupee per mile. Agra is linked by air to Calcutta, Benares Khajuraho & Jaipur (3¼ hrs., 1½ hrs., 1¼ hrs. & 1 hr. respectively). From Delhi, Bombay or Madras express trains stop at all stages of your sightseeing Indian trip: the air-conditioned *Punjab Mail* the *Amritsar Express* and the *Grand Trunk Express*. By road: Agra is 125 miles from Delhi by good and scenic road (via Mathura). A daily air-conditioned bus operated by UP Roadways leaves Delhi at 7:20 a.m. and returns by about 9 p.m. Round trip about 70 rupees. The luxury air-conditioned "Taj Express" train, with dining car facilities, operated for the benefit of tourists who want a one-day excursion to Agra, leaves New Delhi daily at 7 a.m., arriving in Agra at 10.10 a.m., leaves Agra at 6:55 p.m., arrives New Delhi 10:05 p.m.



FESTIVALS AND FOLK DANCING. Mathura and Gwalior are known for their local festivals. In March/April, at Brindaban, about six miles from Mathura, glittering chariots carry the image of Vishnu and his consort through the streets for ten days. Sometime in April

a commemorative *urs* is held at Gwalior at the tomb of that great musician Tansen. Artists of repute from all over India participate. To commemorate the destruction of the demon King Kansa by Krishna, a fair is held in Mathura and Fatehpur Sikri in October/November. Huge effigies of the demon are carried around and at a given signal destroyed by the crowd. Dussehra is celebrated with special pomp at Gwalior in October and the same city holds an annual *mela* (fair) from 20th December to mid-January. The Shivpuri *mela* is held in February; it coincides with the duck shooting season. On *chabina* (remembrance) day the Maharaja of Gwalior goes in procession to pay homage to his ancestors (August).

Mathura is closely associated with the Krishna cult. Naturally enough, the most popular dances of this region are the *Ras Lila* series which depict his adolescence and early manhood, his frolics with the *gopis* (milkmaids) and his passionate love for Radha. At Kailash, 8 miles from Agra, autumn fair, August-September.



HOW TO GET ABOUT? Agra is linked by bus to all important neighboring towns like Gwalior, Mathura, etc. There is a regular bus plying between Agra and Fatehpur Sikri (at an interval

of 40 minutes), the first one leaving City Bus Station (Agra Fort front side) at 7:30 a.m., the last one from Fatehpur Sikri is at 6:30 p.m. Mathura is connected by bus to a number of outlying places such as Brindaban (6 miles), Bharatpur (23 miles), Deeg (22 miles). A narrow gauge "express" connects Gwalior with Shivpuri but you are better off by taking one of the numerous buses covering the 72 miles distance at twice the speed. There are, of course, buses to Agra, Jhansi and Datia.

HOTELS AND OTHER ACCOMMODATIONS

AGRA. Newest is *Clark's-Shiraz*, 54 Taj Rd. in the Cantonment area. Pool, 145 air conditioned rooms and all the facilities of an up-to-date hostelry. First class superior, closely followed by:

Laurie's, of course—Mahatma Gandhi Rd.—with its shaded colonnade leading to its 63 rooms, some of them airconditioned. Pleasant cocktail terrace, garden and swimming pool. European food so-so, but remember you came to see the Taj. First class reasonable to superior.

Imperial, in same street, is only half as large. Less expensive.

Tourist Bungalow (Class II). 22 rooms, nr. Raja-ki-Mandi Rail station. Contact Tourist Information Officer, UP. Govt. Tourist Bureau, Agra.

Agra, Metcalfe Rd. near Fort, is a smallish place with large garden and a few airconditioned rooms. Serves also Indian food. Tennis. Inexpensive.

Grand, in the same category, 137 Station Rd., in the cantonment area, with airconditioning and tennis court in garden.

Agra Club Guest House. Rock bottom; has 3 rooms to let to temporary members. Location: General Post Office, Mall Rd.

Holman Institute, Methodist Mission opposite Collectorate, accepts guests (closed in June).

Y.W.C.A., "*Fantasia*", Civil Lines, has one large and one small suite to offer.

The Circuit House, Taj Rd.. Apply to District Magistrate, Agra. On Mahatma Gandhi Rd. there is an *Inspection Bungalow*, contact Exec. Engineer P.W.D. Buildings and Roads, Agra.

There are a number of inexpensive Indian style hotels of which the *Goverdhan* (vegetarian) on Mathura Rd. opposite Delhi Gate, is the best. Also: *Palace*, Delhi Gate, *Jaggi*, 183 Taj Rd., Cantt., *Agra Caterers*. Raja-Ki-Mandi, and *Maharaja*, Pipal Mandi.

DEEG. P.W.D. *Rest House* (Exec. Engineer, Bharatpur).

DEOGARH. *Dak Bungalow*, (contact Divisional Forest Officer, Jhansi).

AGRA/Restaurants

FATEHPUR SIKRI. Archeological Bungalow; meals available. Advance reservation (3 days ahead): Superintendent, Dept. of Archeology, Northern Circle, Mall Rd., Agra. For casual stay, approach Curator, *Dak Bungalow*, Fatehpur Sikri.

GWALIOR. State Guest House, contact the Commissioner, Gwalior. *Circuit House*, apply Collector, Gwalior. There is also a *Dak Bungalow* in Gwalior and on Gandhi Rd., a P.W.D. Rest House. Both are under Exec. Engineer's authority. *Birla Guest House* has 20 rooms suitable for students; write manager.

JHANSI. *Circuit House* (apply Collector) and *Inspection Bungalow* (Exec. Engineer P.W.D.). Rock bottom Indian style hotel: *Central*, near station.

MATHURA. Best: *Inspection Bungalow* near Collectorate; only 4

rooms with attached bathrooms; catering mattresses and linens are supplied. (Contact Exec. Engineer, P.W.D. Mathura.) The same applies to *Canal Inspection Bungalow*, apply to Executive Engineer, Irrigation Dept., Agra. In Cantonment area, good *Forest Rest House*, no catering (see Forest Range Office, Mathura). Also *Railway Retiring Rooms*. There are several Indian style hotels.

SHIVPURI. *Circuit House* has 4 double suites with baths. Prior permission of Collector Shivpuri necessary. *Inspection Bungalow*, good, contact Exec. Engineer P.W.D. Shivpuri.

SIKANDRA. near Agra. Archeological Bungalow, beautifully situated in garden surrounding Akbar's mausoleum. Reservation: Superintendent, Dept. of Archeology, Northern Circle, Mall Rd., Agra.

RESTAURANTS. For Indian food in Agra visit the *Joggi*, *Kwality* or *Gaylord* in Sadar Bazar; *Neepa*, *Raja-Ki-Mandi* and *Peshawri*, or *Beehive* in Mahatma Gandhi Rd. In Mathura: *Kwality*, *Uttam* or the *Ashoka*. At Gwalior: *Rendezvous*, *Anand*, *Kailash*. In Shivpuri the *Shivpuri Hotel's* restaurant.



SHOPPING. Agra is famous for its special kind of inlay work executed on trinket and cigarette boxes and other souvenirs, reminiscent of what you have seen at the Taj or Itmad-ud-Daula's mausoleum. In the bazar area one can see craftsmen chiselling away at small pieces of marble or semi-precious stones before setting them, carving teakwood (figurines, trays, bowls and elephants of all sizes) or just producing inexpensive pieces of Oriental bric-a-brac. One of the outstanding local crafts is colored lacework, generally done with gold and silver thread and often including semi-precious stones. Such pieces are ideal for summer handbags and evening bags, as the work is generally done on dark velvet.

Your best shopping bet in Agra is the *Uttar Pradesh Govt. Handicrafts Emporium*, but if you are good at bargaining you can try the shops at Sadar Bazar, Partabpura or Kinari Bazar. Mathura's shopping centers are Tilak Dwar, Chatta and Naya Bazar. Gwalior's leather goods are well known and you can shop there at Javaji Chowk, Patankar Bazar or Sarafa. The *Madhya Pradesh Govt. Emporium* offers a vast choice of cottage industry products. In Shivpuri one can do the haggling in the Main Market and the Chowk.



SIGHTSEEING IN FATEHPUR. The city, built in the 16th century on a rock eminence and enclosed by three city walls, formed a rectangle, the fourth side being protected by a lake. The well preserved royal edifices occupied a central position and the lesser buildings were scattered around them; the rest of the space was taken up by the people's dwellings, now vanished. Entering the royal city by Nahabat Khana, a gateway where musicians used to play at state functions, we come upon the ruined

stables—known as the Mint—and the Treasury, facing it. The road now leads to Diwan-i-Am or the Hall of Public Audience, a cloistered courtyard where Akbar dispensed justice from the elevated seat of the Judgment Hall while nobles stood in attendance.

To the west is the large Pachchist courtyard paved with black and white stones, where the Emperor played chess using slave girls as figurines. To the south the Rumi (Turkish) Sultana's chamber, exquisitely carved both inside and outside. (The Emperor's first wife was a Turkish princess.) The *Kwabgah*, Akbar's sleeping quarters, contain fine murals and Persian inscriptions. To the north of Pachchist courtyard rises the apparently double-storeyed Diwan-i-Khas, outwardly less impressive than the Halls of Private Audience in Agra's or Delhi's fort. Once inside, what surprises most is the loftiness of the *one-storeyed* hall, divided at about half its height by a gallery. In the center stands a huge, geometrically carved column of red sandstone with a capital bedecked with flowerlike tiers. On top of it, surrounded by a balustrade, was the Emperor's seat when holding a *darbar* (reception) of nobles or foreign envoys. Close by are two buildings of interest: Astrologer's Seat, the abode of Akbar's favorite Hindu Yogi, and Ankh Michauli (Blind Man's Buff) where the emperor played hide-and-seek with the beauties of his harem.

The curious, Buddhist-type building to the west is Panch Mahal, the Five-Storeyed Palace. Its ground floor has 84 columns, the first floor 56; each successive storey contracts until the topmost has only 4 carved columns crowned by a dome. South of the Panch Mahal is the house of Mariam, the Rajput mother of Emperor Jahangir. Remains of Hindu carvings and Moghul paintings decorate it. Jodh Bai's palace is a synthesis of two architectural patterns and the biggest "apartment house" in the royal precincts. It shows carvings and architectural details (balconies, archways) of a pronounced Hindu style while the shapely domed turrets give it the Moghul touch. View this building from the courtyard: two rows of wide eaves cast large shadows over the frontage, ensuring coolness against the merciless sun in summer.

A fine view can be had from Birbal's palace (Elephant Quarters, Caravan-sarai, etc.). A little top-heavy, it has some excellent carvings. South of it, the horse and camel stables are almost intact. The great mosque, Jami Masjid—of excellent symmetry—has mid-Eastern arches and not horizontal beams or vaults like all other structures in Fatehpur Sikri. Surrounded by a crenellated rectangular wall, its wide portico ends in arcaded wings on both sides. Of the three squat domes the central one crowns the lofty prayer hall. The entire interior is decorated with intricate inlay work.

"The noblest portal in India", the Buland Darwaza (Gate of Victory), is overwhelming and requires no comment.

In Fatehpur Sikri—to quote British archeologist Stuart Piggott—the visitor meets across the centuries an outstanding personality whose subtle and dominating character has been impressed on the buildings he caused to be built.

SIGHTSEEING IN GWALIOR

(a) Fort Group; (b) Palace Group; (c) Other places of interest.

(a) Fort Group: (At a height of 400 feet from the town. Taxis and jeeps can go to top of fort). Jain Statues; Teli-Ka-Mandir; Sas-Bahu Temples; Man Mandir; Suraj Kund; Gujari Mahal and Museum (closed Mondays).

(b) Palace Group: 1. Jai Vilas Palace (permission required from Military Secretary to H.H. the Maharajah of Gwalior). The Durbar Hall; Sheesh Mahal and the Dining Hall are magnificent. 2. Moti Mahal—Cabinet Hall and Dussehra Room with murals depicting a Dussehra procession; Shikar scenes and Durbar in session. 3. Zoo. 4. Museum.

AGRA/Practical Information

(c) Other places of interest: Masoleum of Mohd Ghaus; Tomb of Mian Tansen. Chhatris (funeral pavilions) of Scindia Dynasty. Rani of Jhansi Memorial; Art Gallery.

Excursions around Gwalior: Tigra Dam (11 miles); known for its landscape; Tanakpur Retreat (18 miles—permission required from Military Secretary to H.H. the Maharaja of Gwalior).

Sightseeing in Shivpuri. Madhav Vilas is named after the late Maharaja Madhav Rao, who took advantage of the natural layout of the terrain and transformed three military barracks into a palatial home. A magnificent Durbar Hall juts out from the main buildings. Like other structures in Shivpuri, this too is of red color, which gives the city a picturesque uniformity.

Set in a beautifully laid out Moghul Garden, the Chhatris of Maharanee Sakhya Raje and Maharaja Madhav Rao Scindia are approached by graceful bridges and shady avenues. Food is offered daily to the statue of the Maharanee; its clothes are changed and a whole program of daily routine is followed as if the statue were a living being.

Places of archeological interest around Shivpuri: Surwaya, 13 miles to the east, in the heart of the woodlands: a monastery, three Hindu temples, a ruined fort and a step well (baoli). Narwar (26 miles), once a seat of great chieftainship to which the family of the Maharaja of Jalpur is closely related. The hill-fort played quite an important role in the medieval and Muslim history of India and was alternatively under Rajput and Mohammedan rulers. See the Fort, the Mahal (palace), mosques and Jait Khamba pillar with an inscription on it. Pawaya (20 miles), at the confluence of the rivers Sind and Parvati, has been identified as the site of the ancient city of Padmavati, one of the capitals of the Naga Kings who flourished in the 3rd and 4th centuries. The site is strewn with sculptures ranging from the 1st to the 8th century. Excavations have revealed a large platform of an ancient brick temple, Naga coins, terra-cotta figures and stone sculpture dating from the Gupta period and preserved in the Archaeological Museum at Gwalior.



MUSEUMS. The *Archaeological Museum* at Mathura (near railway station) has the finest collection of antiquities of the Maurya, Sunga, Kushan, Gupta and medieval periods of Indian history (300 B.C.

to 1,000 A.D.). There are some beautiful sculptures of the Mathura school which flourished in the region. For a glimpse of the art of the Kushan period, this is most comprehensive collection in existence and should not be missed. Tourists going by road to Agra from Delhi will find it almost on the way. The classification strikes us as being based on anatomy rather than on anything else: there are series of heads, torsos and legs next to each other, just like in a medical college....

The *Archaeological Museum* at Gwalior is in the *Gujari Mahal*, a palace built towards the end of the 15th century by Man Singh, the Tomar ruler of Gwalior, for his queen who was a Gujarli. The collections comprise sculptures, inscriptions, metal images, terra-cotta objects and architectural pieces including those recovered at the ancient sites of Besnagar, Pawaya and Ujjain. It has also collections of coins and paintings, among them copies of frescos from the Bagh caves (see chapter on Central India).



PHOTOGRAPHY. The Taj Mahal's dreamy whiteness, Fatehpur Sikri's red sandstone palaces and Gwalior's proud Rajput silhouettes are among India's most inviting ciné subjects. However, there

are a few restrictions: movie cameras of 16 and 35 mm. cannot be used inside the monuments (8 mm. cameras *without* tripods may be used). Permission to shoot with 16 or 35 mm. movie cameras can be obtained from the Director General, Department of Archeology, New Delhi.



SHIKAR. Big game is available around Gwalior and Shivpuri (near Satanwara), near Agra (Keitham Lake area); duck shooting at Bangore near Jhansi; deer at Bhind Mansaur (authority: Divisional Forest Officer, Shivpuri). There is a 61 sq. miles game sanctuary just outside Shivpuri where all the wild animals of the region can be seen.

USEFUL ADDRESSES. *Tourist Information and Guide Service:* Govt. of India Tourist office, 191, The Mall, Agra; Uttar Pradesh Govt. Tourist Bureau, M. Gandhi Rd., Agra; U.P. Govt. Tourist Bureau, Mathura; District Information and Publicity Office, Moti Mahal, Gwalior.

Travel Agents: Aargee Travel Bureau, 30-B. Ajmer Rd., Agra; Tourist Guide Service, Partapura, Agra.

Indian Airlines: Clark Shiraz Hotel, Agra.

Automobile Association representatives: Educational Press, Chilli Inti Bazar, Agra.

Clubs: Agra Club (accommodation available), swimming and tennis; Rotary Club, both at Agra; Jiway Club (swimming pool), Gwalior. Both Agra & Gwalior have Christian churches of most denominations.

Hospitals: Lady Lyall Hospital and Cantonment General Hospital, Agra; J.A. Hospital, Gwalior.

Yoga Institute: Yoga Sadhana Ashram, Sidhagupha, Agra.

EXPLORING THE AGRA REGION

Eighty-two miles south of Delhi, you suddenly find yourself on holy ground. This is Brindaban, the city of a thousand shrines where every house appears to be a temple. The biggest of all is Gobind Deo, even though only half of it remains. It had been erected to Hindu glory with the encouragement of that broad-minded Moslem, Akbar, but the emperor's descendant, Aurangzeb, razed its three top galleries because, so the story goes, he was tormented by the glare of a giant oil lamp staring at him from the heights of the temple. To the Hindu pilgrim, Brindaban is even more noteworthy because it is the site of a walled-in garden, Nikunja Ban, where Krishna, the most popular of the nine incarnations of Vishnu the Preserver, appeared before his worshippers. Almost any step you take in Brindaban is in the traces of Krishna.

Holy Mathura

And this feeling becomes much stronger six miles further south in the much bigger city of Mathura, on the west bank of that Jumna (or Yamuna) river which flows mainly undisturbed from Delhi to Agra, far from present-day road and rail routes. Mathura is believed to be the birthplace of Krishna and

it is revered as such by Hindu pilgrims. Their destination is a shrine in one part of the city known as Katra. There once stood a Hindu temple, destroyed by Aurangzeb who built a mosque on the site. But the basement of the temple remains and so does a sign proclaiming "Birthplace of Krishna".

The holiness of Mathura is all pervading—actually, it draws worshippers of Vishnu in the same way that Benares draws the adorers of Siva the Destroyer. Just as the followers of Siva flock to the Ganges, pilgrims to Mathura are drawn to the Jumna and, in particular, to the Vishram Ghat (*ghat* means a river terrace). It is here, tradition says, that Krishna rested after slaying the tyrannical Kansa (in whose prison he is believed to have been born). Rites on the Jumna are less weird than on the Ganges: they consist partly of launching lighted oil lamps on the river at dusk by the hundreds, a pretty sight. But like all religious places in India, Mathura is not without its paradoxes, the grotesque and the sublime lie cheek by jowl.

Mathura is one of the oldest cities of India, far older than Agra, born only yesterday by the time standards of the sub-continent. Its history has been traced back even before the days of the Maurya dynasty which ruled India from 325 to 184 B.C. This explains, of course, why its museum was able to accumulate the artistic wealth left behind by foreign conquerors, including the Parthians and the Greeks. And this may also explain the flowering of Mathura sculpture which started in the first century A.D. and lasted for the startling period of 1,200 years even though it declined near the end when sculptors gave up religious Buddhist and Hindu subjects to turn their chisels onto more frivolous figures of full-bosomed dancing girls. Unfortunately, much of the grandeur of Mathura suffered the wrath of its conquerors and few Hindu monuments remain. For the unrushed traveler, Mathura can also be the starting-point for a forty-mile side trip westward to Deeg, home of the early 18th century palace built by Suraj Mal, a Jat leader. The Jats were the most industrious pillagers of Agra and this palace contained a fair share of their booty. Marble pavilions rise up from the gardens of the palace grounds. Not far away stands a fort on Rup Sagar Lake which saw some hard fighting when the British conquered Northern India.

Akbar's Mausoleum

But let's stick to our royal road. Its grandeur is suddenly

brought home to you at Sikandra, six miles north of Agra (which you can take in as a glorious introduction to the Moghul wonder city or else, in a subsequent side trip, as a fitting epilogue). Sikandra, named after Sultan Sikander Lodi of the dynasty conquered by the Moghuls, is the site of the tomb of Akbar the Great. The emperor's mausoleum lies inside a huge garden, which you enter through an imposing red stone gateway, its corners tipped by four slim minarets sprouting from a wealth of Moghul inlay work in stone. Imposing though the gateway may be, it is only a prelude to the mausoleum itself, a powerful four-storey structure, each floor a series of arcades, and tapering to a marble cloister which almost seems to be floating on the top of the cloisters below. Actually, this terraced building is more Hindu than Moghul in its style. An inscription over the gateway proclaims in Persian that it was built by Akbar's son, Jahangir, in 1613. The tomb chamber is on the ground floor and its cenotaph bears at its head the words *Allah-o-Akbar*, meaning "God is greater than all else" and at its foot, *Jalle Jalalahu*, meaning "Great is His Glory" as well as inscriptions stating the ninety-nine glorious names attributed to Allah by the Moslem religion. Legend says that a marble pedestal near the cenotaph once supported the Kohinoor diamond, part of the booty gleaned by the first Moghul conqueror, Babur, when he captured Agra in 1526.

Agra

Akbar the Great made Agra great. The city's historical origins before the Moghul conquest are dim and it was practically founded by the conquering Babur, Akbar's grandfather. By some strange process of mutation, the warlike Moghuls—Babur was a descendant of the dreaded Tamerlane of Central Asia—were transformed into the most civilized and refined rulers of their day, revering the arts and thirsting for learning with a tolerance seldom found in history. The pitifully short golden age of Agra came to an end with the reign of Shahjahan of the seventeenth century, but it had an unforgettable climax in the Taj Mahal.

Not much happened in Agra before the Moghuls and not much has happened since then. Sacked by the Jats and occupied by the Marathas, it entered a peaceful slumber in 1803, when it fell into the hands of the British. Today, its population has reached the impressive total of 500,000, but it is far

more an oversized village than a city. The surrounding countryside along the Jumna consists mainly of sandy stretches that somehow produce a rice crop, cultivated by farmers toiling patiently.

To the lover of art and to the traveler seeking the wonders of India, Agra is the goal of a pilgrimage (not necessarily a profane one, either, for the awe it inspires can be almost religious and it is certainly unearthly). Its two shrines are the Agra Fort and the Taj Mahal.

The Fort and its Palaces

Here, at the Agra Fort, is the story of the Moghul Empire in stone: the rusty-red sandstone of forbidding walls raised by Akbar, the shimmering white marble of palaces built by Shahjahan. This is a story that spans three reigns, from Akbar to his son, Jahangir to Shahjahan. Traditionally, the Fort is an introduction to Agra and it is open to visitors from 9 a.m. to 5.30 p.m. or sunset whichever is earlier. It took centuries for the castles of Europe to evolve from stern medieval citadels to graceful Renaissance palaces. At Agra, this process of evolution took place within the lifetimes of three generations. One of the most startling aspects of the Fort is the abrupt transition from military might to lavish beauty.

No one would argue about the military might of the Fort. It stands as a crescent on the banks of the Jumna, the river forming one side, and it is surrounded by a wall seventy feet high.... which guards a forty-foot moat with another seventy-foot wall behind it. These double walls pierced with slits and loopholes, seem capable of barring anyone from an inner paradise whose towers can only be glimpsed from the outside. It always comes as a surprise and a relief to learn that this impregnable mass can be penetrated by merely buying a ticket at the Amar Singh Gate, where visitors usually enter the Fort (the Delhi Gate, which offers some interesting inlay work, can also be used, but the two other gates to the Fort are closed).

In all, the walls around the Agra Fort measure a mile-and-a-half in circumference. The original military structure was begun by Akbar, who is believed to have demolished an ancient castle on the site, and completed eight years later. Then, behind its battlements, a fabulous palace was built with the simple architecture and intricate decoration so typical of the Moghul era.

This contrast is felt almost as soon as one enters the Amar Singh Gate. A short distance away stands the Moti Masjid, that Pearl Mosque built in white marble by Shahjahan and considered ideal in its proportions. The beauty of the Moti Masjid hits you suddenly for it is not at all evident from the outside. But, a marble courtyard with arcaded cloisters on three sides unfolds before your eyes (the fourth side on the west has a place for the leader of the worshippers). Marble screens conceal what may have been the section reserved for women. Seven archways support the roof of this mosque which bears three handsome domes. Over the arches of its prayer chamber, a proud Persian inscription compares the mosque to a pearl and states that, as ordered by Shahjahan, it took 7 years to build.

The Hall of Public Audience

To the people of the empire and to the European emissaries who came to see this powerful monarch, the most impressive part of the Fort was the Diwan-i-Am, its Hall of Public Audience. This is a huge, low structure, resting on a stage four feet high and consisting of slender pillars supporting cusped Moghul arches. There is a good deal of disagreement about which of three Moghul emperors—Akbar, Jahangir or Shahjahan—built this hall, but none at all about the creator of its throne room. Only Shahjahan could have conceived this alcove with its inlaid mosaics, one of the marvels of Moghul art. It was here that the emperor sat on his throne to dispense to his subjects, rich and poor alike. Below the throne, his Wazir or Prime Minister sat on a small platform with a silver railing where he received the cases as they came in.

The petitioner bowed three times before he reached the Wazir, never daring to raise his eyes to the Grand Moghul. But he did not have to look: a herald proclaimed to him that he was standing in the presence of the "Sun of the World". Bernier, a French traveler of the day, was able to look and this is what he saw: "The monarch, every day about noon, sits upon his throne with some of his sons at his right and left, while eunuchs, standing about the royal persons, flap away flies with peacock tails, agitate the air with large fans or wait with profound humility to perform the different services allotted to them."

But, unlike the contemporaries of the Moghuls, the present-day traveler can penetrate these parts of the palace reserved for the private life of the emperor and his court. For example,

AGRA/Hall of Private Audience

not far from the public audience hall lies what is believed to have been the Inner Mina Bazaar where the ladies of the court were able to shop for jewelry or silks. Sometimes, too, the Grand Moghul and his intimates played store—a game in which the wives of noblemen acted as vendors while the emperor amused himself by haggling. The exact location of this regal shopping center is not known: it may also have been in the Macchi Bhavan, known as the Palace of Fish. There, gaily-colored fish danced through water channels for the amusement of the court. It apparently was one part of the Fort in which the emperor and the ladies of the harem were able to escape pomp and ceremony.

Other Moghul Marvels

Contrasting with the Hall of Public Audience is the Diwan-i-Khas, or Hall of Private Audience, built by Shahjahan in 1636–37. It was here that the emperor received foreign ambassadors or dignitaries of his kingdom. The Diwan-i-Khas consists of two halls connected by three arches. White marble covers their red sandstone walls and lavish carvings can be seen at the base of the columns supporting the arches. Outside this light structure is a famed throne terrace with its black and white thrones. The black throne was carved from a single block and it stands on a marble platform overlooking the Jumna River. A low railing of white marble contrasts with the throne of black stone. Apparently, according to the inscriptions found on it, this throne was made for Jahangir, son of Akbar. The white marble throne, consisting of several blocks, was installed for Shahjahan, who is said to have relaxed by fishing below the terrace or watching elephant fights staged in the Fort.

Here, you are in the heart of the intricate but gorgeous maze of the Moghul emperors. Near the Hall of Private Audience is the tall Musamman Burj, originally built by Shahjahan for Mumtaz Mahal, his wife who is buried in the Taj. It is an octagonal tower with a courtyard on the lower floor paved with octagonal marble slabs. Here, too, are to be found those delicate latices of marble, no doubt used as screens to enable the ladies of the court to look out on the Fort without being seen. In the very center of the tower is a beautifully carved fountain. But all this had a tragic ending: it was here that Shahjahan died in 1666 after being held captive by his son, Aurangzeb, for seven years and it was here that he breathed his last, looking out at

the Taj Mahal. Only his devoted daughter, Jahanara, remained to solace his last days. The Musamman Burj is another of the exquisite monuments left by Shahjahan and it has been likened by one writer to "a fairy tower hanging over grim ramparts". Alas, there is only the barest indication of the decorative designs that adorned this octagonal tower: plunderers removed all precious stones in 1761.

Also within easy reach of the Hall of Private Audience is the white marble Nagina Masjid, a private mosque raised by Shahjahan with typical cusped arches resembling those of the larger Pearl Mosque. It is walled in on three sides with a marble courtyard for worshippers and has three graceful domes. It probably was used by nobles who sought audience with the Emperor or else by royal ladies.

Jahangir's Palace

The biggest private residence inside the Agra Fort is the Jahangir Mahal or Jahangir's Palace, believed to have been built by Akbar for his son (Akbar's Palace, near the entrance to the Fort, is in ruins). Here is one of the most striking examples of how Akbar was able to blend Hindu architecture with the style imported by the Moghuls from Central Asia. It is a huge palace, measuring about 250 by 300 feet. You enter it through a hall leading to a courtyard surrounded by columns. The central court of the palace is lined by two-storey façades bearing remnants of the rich gilded decorations that once covered a great deal of the structure. On one side of this court is a hall known as Jodh Bai's dressing room (Jodh Bai was the Hindu mother of Jahangir) with a ceiling supported by serpents carved in stone. Also leading into the court is Jodh Bai's reception room and a series of rooms, one of which is known as the library and is remarkable for its Moghul decoration.

These rooms were doubtlessly used both by Jahangir's mother and his queen, Nur Jehan (her name means "light of the world").

Jahangir loved wine and the arts as well as his wife. Nur Jehan attempted to convince him to settle down to his more serious occupation of ruling an empire but, in the end, she had to do the job for him. It was Nur Jehan who sat by his side in their palace in the Agra Fort, dispensing imperial justice. She was a strong-willed woman and made short shrift of anyone

who stood in her way. One method of eliminating rivals consisted of dropping them into a pit leading to the Jumna River (the grim underground chambers near this pit can still be seen).

One charming story tells how Nur Jehan discovered attar of roses. During a quarrel with her husband, she had been brooding in the palace courtyard where she noticed that the rose-leaves in a pond were oozing an oily substance in the heat of the sun. Its fragrance was overwhelming. So she joined him with the scent of attar of roses as her perfume. He, of course, was unable to resist.

After Jahangir's death in 1628, Shahjahan (whose mother had been another of the emperor's wives) took the throne.

Jahangir's Palace, bearing the virile imprint of Akbar, was the starting-point for a series of delightful additions made by Shahjahan which have become some of the most remarkable treasures of the Agra Fort. The building known as Shahjahan's Palace (the Shahjahani Mahal) is actually the northern part of Jahangir's palace remodeled by his successor. It consists only of three rooms and a corridor, but it is enhanced by a tapering tower gallery topped with a pavilion bearing a spike. This is supposed to have been another imperial vantage point for watching elephant fights, although one story holds that it was here, on top of the tower gallery, that the emperor received instruction in Hinduism from a Hindu holy man carried up in a litter.

Shahjahan's Residence

But Shahjahan really outdid himself in the Khas Mahal (the Private Palace), built in 1637. It consists of three pavilions overlooking the Jumna with a fountain tank opposite the central pavilion. This white marble building follows the Moghul pattern in its style with three arches on each side, five in front and two turrets rising out of its roof. Once, flowers composed of precious stones were encrusted in its walls but these suffered from looting in the 18th century. Of the other two pavilions, one is of white marble and is supposed to have been decorated with gold leaf while the other is of red stone. In one part of the Khas Mahal, a staircase leads to the "air-conditioned" quarters of the palace: cool underground rooms which were probably inhabited during scorching summer months.

On the northeastern end of the courtyard of the Khas Mahal stands the Sheesh Mahal or Palace of Mirrors, built in 1637.

This was the bath of the private palace and the dressing room of the harem. In its days of glory, small mirrors covered its ceiling and walls, catching the sunlight and turning it into dazzling brilliance inside the two rooms, with baths in each, once fed by marble channels. Cleanliness was far more of a concern to the Moghuls than to their contemporary builders of 17th-Century castles and palaces in Europe (where the fountains were only for show).

A rectangle in front of the Khas Mahal bears the rather mysterious name of Anguri Bagh (Vineyard Garden, but no one has ever found any trace of a vineyard). It was apparently a Moghul garden with fountains and flowerbeds on a marble-paved platform divided by stone partitions. Three sides of the gardens are surrounded by apartments which may have been used by members of the emperor's harem. A marble cistern is to be found below the terrace leading to the platform.

There you have both the main public and private buildings within the complex royal city of the Agra Fort. Also of interest are the two main gates, the Amar Singh and Delhi Gates, a pavilion known as Salim's Fort near the entrance, and the intriguing Hauz-i-Jahangiri. This is a bath carved out of a huge block of stone 5 feet high and 25 feet in circumference which according to its inscription, was connected with Jahangir. There are many versions of its purpose: one holds that Akbar ordered it carved to celebrate the birth of Jahangir, but another maintains that it was Jahangir's wedding present to Nur Jehan in 1611.

The Taj Mahal—a Monument to Love

To some, the Taj Mahal is just an overrated and over-iced wedding cake. To others, it is a sublime experience to be ranked with the Pyramids of Egypt, the Palace of Versailles, or the Parthenon of Athens as the aesthetic epitome of a civilization. And, to still others, it is simply the greatest love story ever told. This should make it clear that the Taj, despite the imposing dimensions both of its architecture and all the good and bad literature it has inspired, is very much a matter of subjective taste. You can find in it anything you want to find. The Taj Mahal will probably teach you a good deal about yourself.

One other preliminary word: give the Taj a chance. It speaks a different language to the soul when it is seen by moonlight

as a fairy ship floating above the Jumna rather than under the flattening sun of a daytime tour. Of course, you can't very well schedule your trip to Agra with the phases of the moon in mind. The next best moment to see the Taj is at dawn when it emerges from the night ahead of the sun whose first pale rays make it appear as if it were moving.

Nor can you truly feel the Taj Mahal if you do not know its story. Nearly all the world's great monuments were the product of the religious fervor of a people or the vanity of a king. But please forgive us for a romantic note which just cannot help being struck in this case—the Taj Mahal is a monument to love.

Arjuman Banu, the niece of Jahangir's queen, Nur Jehan, was the second wife of Emperor Shahjahan, that artist among the Moghul builders. She married him in 1612 at the age of twenty-one and then she took on the names by which she was to be known to history: Mumtaz Mahal, the Exalted of the Palace, and Mumtazul-Zamani, the Wonder of the Age. Tales are still told of her generosity and her wisdom both as a household manager and as an adviser to her imperial husband, but even these qualities were overshadowed by the love that bound her to Shahjahan. She bore him fourteen children and it was in childbirth that she died in 1630 at Burhanpur where her husband was waging a battle campaign.

When she died, Shahjahan was stricken. Chroniclers say that his hair turned gray within a few months and that he put aside his royal robes for simple white muslin clothes. A huge procession brought her body from Burhanpur, where it had been temporarily buried, to Agra six months after her death. Shahjahan vowed to build her a memorial surpassing anything the world had ever seen in beauty and, it must be admitted, in wild extravagance. He brought in skilled craftsmen from the farthest reaches of the known world: from Persia, from Turkey, from France, from Italy. And he also put a huge army of 20,000 laborers into action, building a whole new village (Tan Guj, which still stands) to house them. The cost of reproducing the Taj today has been estimated at nearly \$70,000,000 but no one would dream of even trying. It would be like ordering a building from Tiffany's or Cartier's.

A Masterpiece in Marble

The Taj Mahal lies on the banks of the Jumna River where

it can be seen, like some fantastic mirage, from the Agra Fort. It was built by a Persian, Ustad Isa, and he built well. Despite the reactions stirred by the Taj among certain visitors who accuse it of exaggeration or coldness (after all, it is a mausoleum), no one has ever been able to deny its perfect proportion. This huge mass of white marble resting on red sandstone is literally a jewel, fashioned over seventeen years.

For that matter, the Taj Mahal is revealed with the suddenness of a jewel-box being opened before your eyes. It can only be glimpsed from its tall main gate inscribed with verses of the Koran (the entire Koran is said to be reproduced on its walls). The gate leads you inside a walled garden—and then the magic spell is cast. A rectangular pool with dark cypresses rising on its sides catches the shimmering image of the tomb built for Mumtaz Mahal.

In the Agra Fort, virile red sandstone and elegant white marble mainly symbolize different periods of Moghul architecture in a happy juxtaposition wrought by time. But here, they have been brought together with startling effect. The Taj Mahal is built on two bases, one of sandstone and, above it, a marble platform measuring 313 feet square and worked into a black-and-white chessboard design. A slender marble minaret stands on each corner of the platform and these towers blend so well into the general composition that you are scarcely able to believe that they are 130 feet tall.

Now you have reached the mausoleum itself. Here, the easy curves of pointed Moghul arches on the façade seems to be a prelude to the great dome itself and they set off the sternly square corners of the building. The entrance to the tomb is an archway soaring more than 90 feet high and inscribed with more verses from the Koran. Moghul inlay work used so lavishly throughout the Taj is well in evidence on this fitting entrance. But your eye, after roaming over this detail, is confronted by another dimension once you are inside. It is irresistibly drawn upward to the easy curve of the great dome of the Taj Mahal, a marble sky nearly 60 feet in diameter and rising 80 feet over the roof of the building. This subtly bulging dome is perhaps the most marked of Moghul contributions to architecture in India.

The Royal Tombs

Directly under the dome lie the tombs of Mumtaz Mahal and

Shahjahan (in a few moments, we will explain how the emperor came to be buried here as well) but they are not visible immediately. The Taj Mahal plays a tantalizing game of illusion, revealing its treasures only one by one. Originally, the tombs were surrounded by a barrier of gold encrusted with precious stones, but this was apparently removed by Shahjahan's rupee-pinching son, Aurangzeb. It was replaced by a fully equal marvel, though, a marble screen the height of a man and carved from a single block of stone, yet as flimsy as lace.

The tomb of Mumtaz Mahal is in the center of the enclosure formed by this screen. It consists of diminishing rectangles leading up to what is apparently a coffin. In fact, both Mumtaz Mahal and Shahjahan are buried in a crypt below these tombs in obedience to a tradition that no one should be able to walk over their graves. Shahjahan originally planned to build a black mausoleum for himself on the other side of the Jumna, linking it to the resting-place of his beloved with a bridge. But Aurangzeb had other ideas and this explains why the emperor is buried next to his wife. It was perhaps a more economical solution—and an ironic postscript to the munificence of Shahjahan.

The cenotaph of Mumtaz Mahal bears this Persian inscription: "The illustrious sepulchre of Arjuman Banu Begum, called Mumtaz Mahal. God is everlasting, God is sufficient. He knoweth what is concealed and what is manifest. He is merciful and compassionate. Nearer unto Him are those who say: Our Lord is God". And the epitaph of the builder of the Taj Mahal reads: "The illustrious sepulchre of His Exalted Majesty Shahjahan, the Valiant King, whose dwelling is in the starry Heaven. He traveled from this transient world to the World of Eternity on the twenty-eighth night of the month of Rahab in the year of 1076 of the Hegira." (February 1, 1666).

Inlay Work and Marble Screens

The inlay work of the Taj Mahal reached a climax with the tomb of Mumtaz Mahal in which designs were executed in jasper, agate, lapis lazuli, cornelian and bloodstone. They were done so skillfully, too, that neither your sense of touch nor even a magnifying glass can detect breaks between two stones. One flower, for example, contains sixty different inlays even though it measures only an inch square. There is less unanimity over the tomb of Shahjahan which dwarfs that of Mumtaz

Mahal and has been called pompous and out of proportion. But it may be only fitting that he should lie for eternity next to his beloved....and the romantically-inclined give Aurangzeb credit for bringing the two together.

There is more than just the tombs of these royal lovers under the dome of the Taj Mahal. In each corner of the mausoleum, small domes rise over round chambers about 30 feet in diameter. Light from these rooms filters into the chamber through marble screens. Actually, the play of light within the Taj Mahal is as fascinating as the light effects you probably had already seen on its exterior. Precious stones inlaid into the tombs, into the screens surrounding them and into the very walls glow against the background of white marble.

So fantastic is the decoration of the Taj that it went beyond the imagination of looters. Raiders had a crack at the mausoleum in 1764 and managed to stagger off with two silver doors that once served as an entrance. Pillagers have also made away with the gold sheets that formerly lined the burial vault below the tombs. But they never got around to plucking out the *pietra dura* inlay work—probably because they couldn't believe that it was real.

Once outside the mausoleum, you will be able to appreciate the final touch placed on the Taj Mahal, a pair of red sandstone mosques, one on each end. They are of a far plainer stamp than the central building, but they serve to frame it when the Taj is seen from the river.

The visitor always leaves the Taj Mahal with a sensation of unbelief. Somehow, this material wealth of marble and precious stones (thirty-five different varieties of carnelian can be counted in a single carnation leaf on the tomb of Mumtaz Mahal) seems to be dissociated from that airy dream he had seen at a distance. But then, outside the gateway to the garden where fountains play, he turns and looks and feels that all is right once more. The dream is still there.

Other Agra Landmarks

After the Taj Mahal and the Agra Fort, almost anything would be an anti-climax. Still Agra offers several other points of interest which probably would be far better-known if it were not for their illustrious neighbors in the city.

One of the most beautiful of these is a mausoleum in a more subdued key than the Taj, the tomb of Itmad-ud-Daula, father

of Queen Nur Jehan and grandfather of Mumtaz Mahal. Though very small, this monument on the left bank of the Jumna (it's three miles north of the Taj) is wonderfully proportioned. Through a gate near the river, you enter a garden with a two-storied tomb of white marble, bearing more mosaics in inlaid semi-precious stones almost over its entire surface. Four small minarets rise up from the corners of the lower storey. Within the sepulchral chamber, light penetrates through more screens of marble lacework. Actually, this tomb is a forerunner of the Taj, for it is the first Moghul building all of white marble. Persian influence is strongly felt in its decoration.

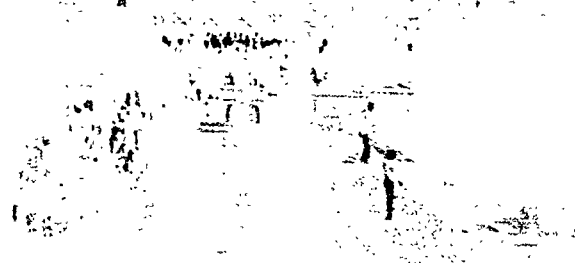
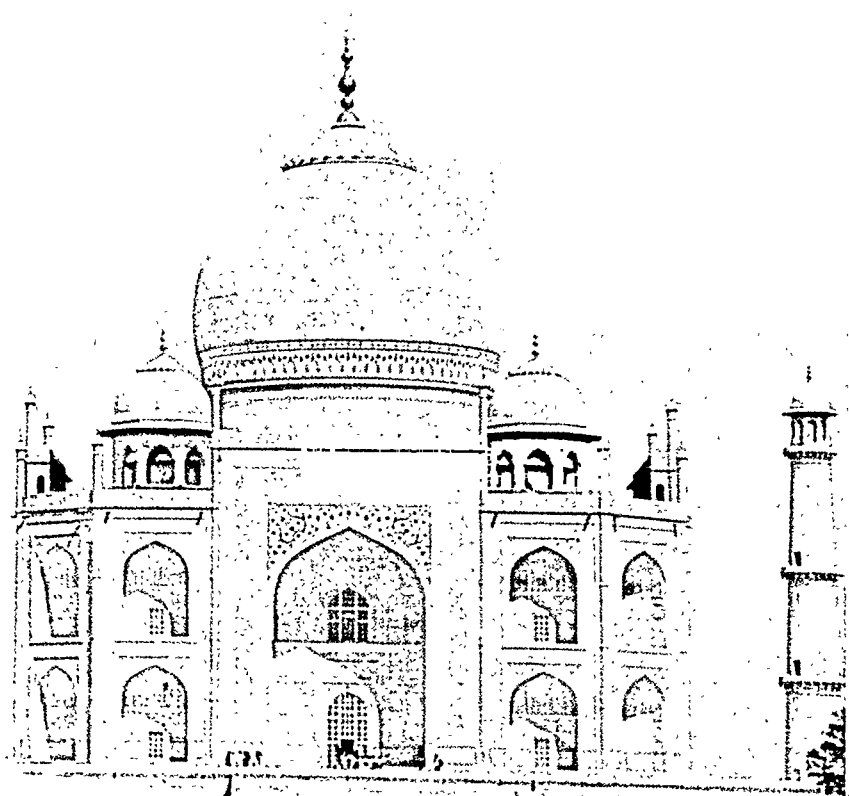
The Chini-ka-Rauza, or China Tomb, lies half a mile north of the tomb of Itmad-ud-Daula. Its name apparently comes from the glazed tiles used in its mosaics. Here are buried Afzal Khan, the Prime Minister of Shahjahan and a Persian poet as well, and his wife. Not far from this tomb is the Rambagh (originally Arambagh, Garden of Leisure), designed by the Moghul Babur, according to one version of its origin. Babur's body was taken here before it was removed to Kabul. The Rambagh is supposed to be India's first Moghul garden and, at any rate, it is a cool and peaceful spot.

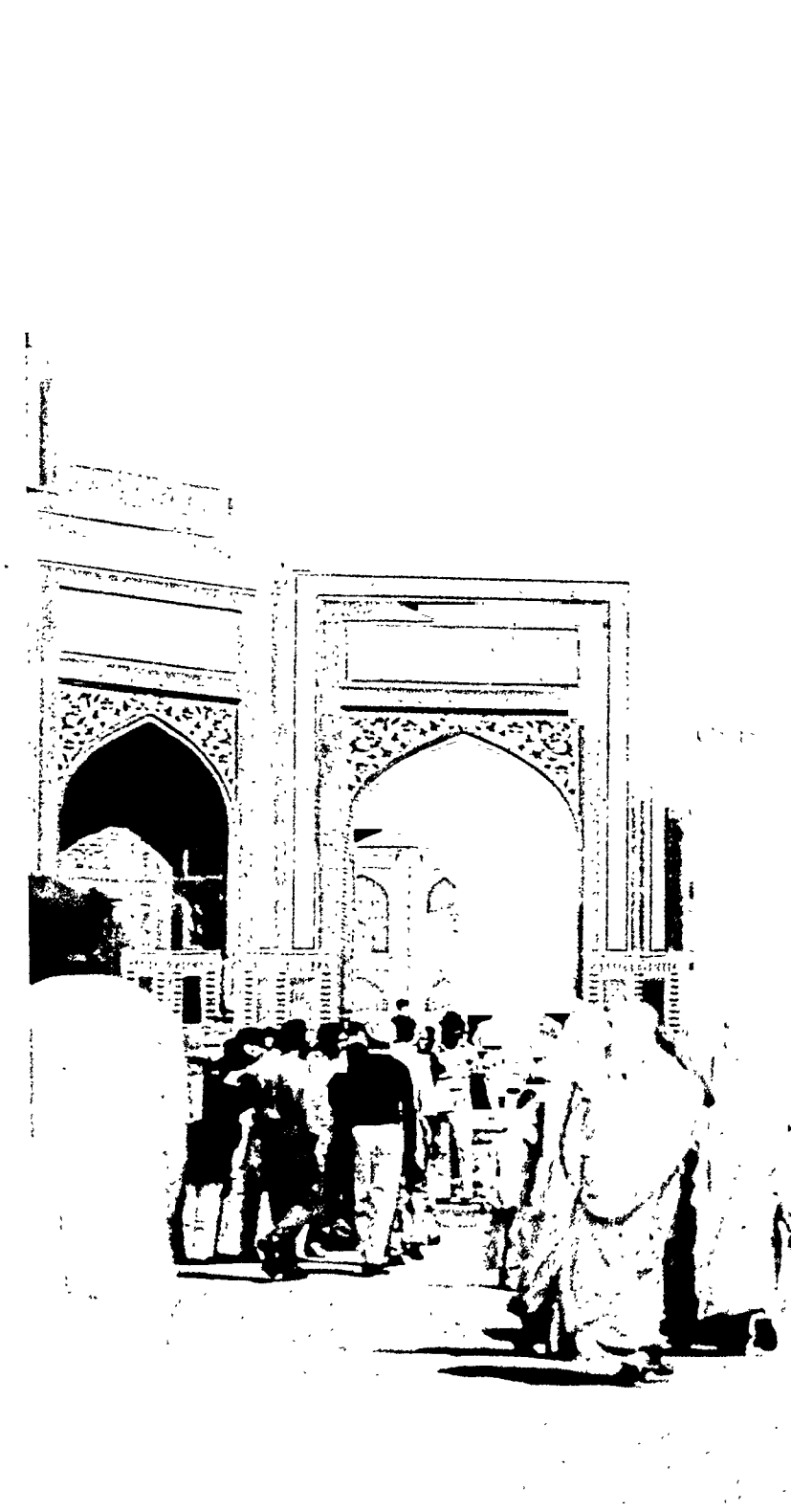
Finally, mention might be made of the Jami Masjid, the huge congregational mosque of Agra built in 1648 by Shahjahan's daughter, Jahanara. However, it is not nearly as noteworthy as the Delhi mosque.

Fatehpur Sikri, the Ghost City

The average traveler on a trip south from Delhi tends to close his camera case after visiting the Taj Mahal and then make a beeline for Gwalior. He is making a serious mistake.

Twenty-four miles west of Agra by road or rail lies an imperial capital deep-frozen in time. When Elizabethan Englishmen came to Fatehpur Sikri in 1583 to meet the great emperor Akbar, their eyes bulged out of their heads. They found a city exceeding London both in population and in grandeur. And they lost count of the rubies, the diamonds, the silks and the cloths spread before their eyes. Today, Fatehpur Sikri is deserted and left in solitude to reminisce over its past glory. As a result, it has changed but little since its brief heyday as the capital of the Moghul Empire. It is a sleeping beauty of a city and, to tell the truth, its entire history sounds like a fairy tale.





The tale began when Akbar, desperate because he had no heir, decided to visit a Moslem holy man, Shaikh Salim Chisti, who lived in a small village. The Shaikh blessed Akbar and, in turn, the emperor was blessed with a son, whom he named Salim in honor of the holy man and who later took the throne as Jahangir. The grateful Akbar decided to move his capital to the village. In 1569, he did.

Fatehpur Sikri lies on a rocky ridge about two miles long and one mile wide, but this was no problem to the Moghul emperor who merely sliced off the top of the ridge in order to find room for his city. And, at the foot of the ridge, he waved his hand once more and created an artificial lake measuring 20 miles around. The lake formed one side of the city; the three others were protected by awesome walls with nine gates. In all, the circumference of the capital was seven miles. Here, as at the Agra Fort, you find the same specialization of buildings with impressive public halls and delightful private residences under separate roofs. But there is more unity in the architecture of Fatehpur Sikri: it is an epic poem in red sandstone.

Mementos of Moghul Power

Probably the greatest structure in the city is the Jami Masjid, the imperial mosque built around 1575. For miles around, its victory gateway, Buland Darwaza, can be seen looming over the capital. This triumphant portal sums up Moghul power and it was built by Akbar after he conquered Gujarat. Its dimensions are in keeping with its purpose: it looms 134 feet high over a base of steps climbing another 34 feet.

The mosque itself was designed to hold 10,000 worshippers. While not as sophisticated as the Jami Masjid of Delhi, it excels in its symmetry and in the geometrical inlay designs covering its interior. The courtyard of the mosque contains a mausoleum which, paradoxically, is the most living part of the city. Here, behind walls of marble lace, lies the tomb of Shaikh Salim Chisti under an elaborate canopy inlaid with mother-of-pearl. Every year, thousands of childless women (both Hindu and Moslem) come to pray at the tomb of this Mohammedan saint for the same blessing he conferred upon an emperor four centuries ago.

The other main public building of Fatehpur Sikri lies just inside the gates of the capital. This is the Diwan-i-Am, the

Marble inlay and pointed arches are the dominant features of northern India's Mogul architecture

Photo E. Fodor

Hall of Public Audience, more than 350 feet long. It consists of cloisters surrounding a courtyard which contains the Hall of Judgement. There, Akbar sat on his throne flanked by marble screen and handed down his decisions as the chief justice of his subjects. In a lighter vein, he played chess with slave girls as living pieces on the Pachchist courtyard behind the Diwan-i-Am.

The Hall of Private Audience or Diwan-i-Khas at Fatehpur Sikri is far more interesting, even though its exterior is none too impressive. Inside the hall, divided by galleries, stands a strange stone column blossoming out into a flat-topped flower. Elaborate designs on the column sweep up to the top which was nothing less than Akbar's throne, used when he was receiving ambassadors or nobles. Four stone bridges connect the top of the pillar to the surrounding galleries. The purpose of this lofty seat is not quite clear but it apparently was intended to enable the emperor to receive visitors without mingling with them.

Though small in size and not much more than a summer house in appearance (it is open and covered with an umbrella), the Astrologer's Seat near the Diwan-i-Khas was an important cog in the Moghul empire. Open-minded Akbar became so interested in the trust placed in astrology by his Hindu subjects that he consulted an astrologer daily. One of the astrologer's functions was to determine what color the emperor would wear during the day (Akbar's favorite colors were yellow, purple and violet).

Nearby is another building with a story to it, the Ankh Michauli (its name means blindman's buff and the emperor is supposed to have enjoyed this pastime here with the ladies of his harem). Fantasy and whimsy prevail in its decoration of stone monsters who, perhaps, may have been intended to frighten thieves away from the crown jewels believed to have been kept in secret niches hollowed out of its walls.

A feminine touch is to be found in Jodh Bai's Palace, built for Akbar's Hindu wife. Moslem and Hindu architecture here met once more: the sculpture found inside the rooms is Hindu while Moghul domes loom over the top of the palace. Living quarters and bathrooms were located around a large interior court. One amusing feature of this building is an upper-storey room walled in solely by red sandstone screens. This room is called the "Palace of the Winds" and it may have been a cool

FATEHPUR SIKRI

(NOT TO SCALE)

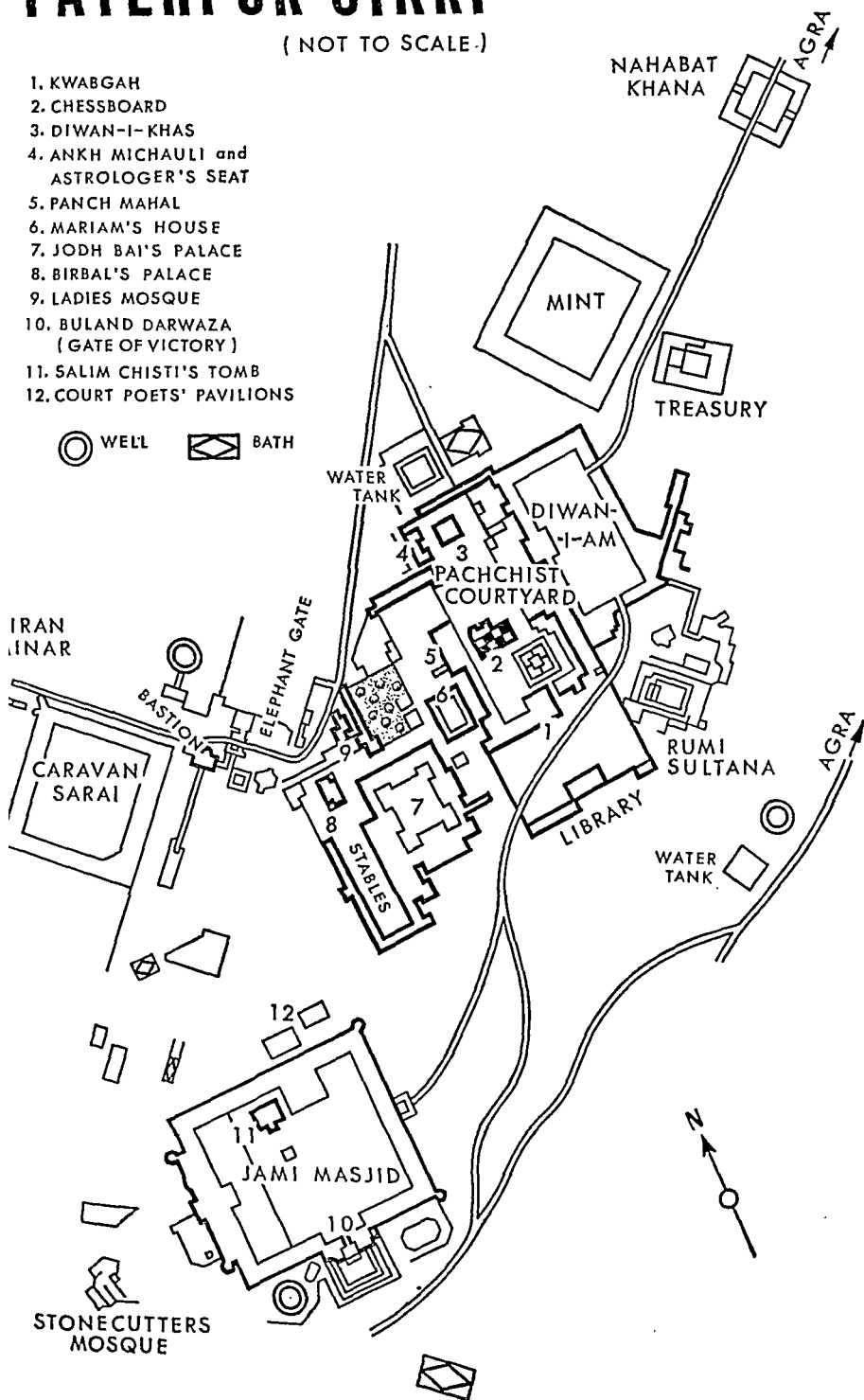
1. KWABGAH
2. CHESSBOARD
3. DIWAN-I-KHAS
4. ANKH MICHAULI and
ASTROLOGER'S SEAT
5. PANCH MAHAL
6. MARIAM'S HOUSE
7. JODH BAI'S PALACE
8. BIRBAL'S PALACE
9. LADIES MOSQUE
10. BULAND DARWAZA
(GATE OF VICTORY)
11. SALIM CHISTI'S TOMB
12. COURT POETS' PAVILIONS



WELL



BATH



vantage point to enable ladies of the court to see without being seen.

Another vantage point at Fatehpur Sikri is the Panch Mahal, consisting of five stories, each pillared and smaller than its predecessor. In this way, this strange building, which resembles a Buddhist temple, tapers from a ground floor with 84 columns to its domed top supported by only four columns. It probably was an additional pleasure resort for the emperor and his harem.

Almost stern and glaring out from under its eaves, Birbal's Palace offers an excellent view as well. It is named after Akbar's minister, although he is not believed to have lived there. Apparently this residence, completed in 1572, was used by another of Akbar's wives.

Akbar had a genius for scattering his palace into individual buildings of imaginative shapes. One of the most genial of all is a one-room "palace" known as the Turkish Sultana's House, filled with excellent paintings and carvings. Scenes of the jungle and its animals are found in designs of the Persian school. While tradition says this was the house of Akbar's first wife, a Turk, he probably used it himself as a private study. More paintings, this time of Hindu origin, can be seen in a four-room building known as Maryam's House and remarkable for its skillful miniatures and the gilding on its walls.

Such was the grandeur of Fatehpur Sikri as it sprung out of solid rock. But the story of the capital has a fairy-tale ending as well. In 1584, only fourteen years after moving into it, Akbar abandoned his capital. One practical explanation maintains that he had to leave it because its water supply failed. But you will probably prefer the other: the emperor tiptoed out of the city so that the saint could sleep undisturbed.

Gwalior Fort

On the road back from Fatehpur Sikri to Agra, you will probably grasp the meaning of those strange conical piles, about twenty feet high, lining the road. They are *kos minars*, mile-stones placed on the road by the Moghuls (but at intervals of barely two miles).

But now, Agra is only a crossroads stop on your trip south. Seventy-two miles away by car or train, you reach Gwalior and a new chapter in Indian history. Here, the Moghuls played only a minor walk-on role near the end of a long drama.

Gwalior is practically synonymous with its Fort, one of the oldest in India (it is mentioned in an inscription dated 525

A.D.). The story of its founding is told in the pleasant legend of Suraj Sena, a local leader suffering with leprosy, who met a Hindu saint, Gwalipa, on the rocky hill where the fort now stands. Gwalipa offered him water from a blessed pool and the leper was cured. Gwalipa then directed him to build a fort on the spot (the derivation of the name Gwalior) and to use the name of Pal if he wanted his dynasty to survive. So Suraj Pal's family flourished until one cynic refused to obey the tradition and, naturally, was deposed.

The grandeur of Gwalior dates back to another dynasty, the Tomars, who established their rule in the 14th Century. It was a Tomar king, Man Singh (1486-1516) who built the Man Mandir, a six-towered palace which forms the eastern wall of the Fort and one of the sights of India. Three hundred feet long and eighty feet deep, it is decorated with perforated screens, mosaics, floral designs and moldings in Hindu profusion. Beneath it, two underground floors were burrowed into the 300-foot-high hill of the Fort, serving as air-conditioned summer quarters for Man Singh—and dungeons for the prisoners of the Moghuls who later took the Fort under Akbar from Man Singh's grandson.

Captured by the Marathas in 1784, Gwalior Fort was the scene of fierce fighting again in 1857 when it served as the base for 18,000 Indians who rose against the British in the Sepoy Revolt, the beginning of India's struggle for independence. They made their last stand here under Tantia Topi and a woman hero, Rani Lakshmi Bai of Jhansi, whom we will meet a few miles away. The Rani's cenotaph can be seen in Gwalior.

Man Singh also built the Gujar Mahal, a turreted palace of stone—now the home of an archeological museum deserving a visit—and he built it for love. The king met a Gujar maiden, Mriganayana (the "Fawn-Eyed"), famed for her feats as a slayer of wild animals. She agreed to marry him only if he brought the waters of the Rai River, the secret source of her strength, into the fort. So, for the sake of his bride, Man Singh built the Gujar Mahal and an aqueduct linking it to the Rai.

Visiting the Gwalior Fort is something in the nature of a pilgrimage, if only because of the toilsome climb leading up to its gates (a road once used by elephants bearing royalty; it is too steep for cars). Fittingly enough, the Fort contains a mosque on the site of the shrine of Saint Gwalipa; Chaturbhui Mandir temple housing a four-armed idol of Vishnu; and five groups

AGRA/Gwalior Fort

of gigantic Jain sculptures carved out of rock walls. The biggest, the image of the first Jain pontiff, Adinath, is 57 feet high with a foot measuring nine feet. It was executed in 1440.

Vishnu also reigns in 11th-century temples known as Sas Bahu (the mother-in law and daughter-in-law temples). Another temple, the Teli-ka-Mandir, is the highest building in the Fort with its 100-foot tower. It's an interesting blend of Dravidian architecture from south India, typified by this spire, with Indo-Aryan decoration on its walls. Finally, there is the Suraj Kund, perhaps the oldest Gwalior shrine for it is the pond from which Suraj Sena drank.

Outside the fort, Gwalior offers the tomb of Muhammad Ghaus, a Moslem saint worshipped by the Moghuls, and the tomb of Tansen, one of Akbar's court musicians, which is still venerated by musicians. Lashkar, a mile from the Fort, is a "modern" city built in 1809 on the site of an encampment. Worth seeing there are two palaces, the Jai Vilas and the Moti Mahal, and a picturesque bazaar, the Jayaji Chauk.

Joan of Arc of India

Gwalior can be the end of your trip from Delhi or the starting-point for some off-the-beaten-path excursions. One was really way off until recently: a fifty-mile run by narrow-gauge railway or narrow road to Bhind through rocky, perilous gorges.

We might suggest a triangular trip south to Jhansi and perhaps Deogarh through Datia, westward to Shivpuri in the hills and then back to Gwalior. Datia is forty-six miles south-east of Gwalior and offers a huge 17th century Rajput palace, the Gobinda Palace with a glorious view across a lake. This palace was built by Bir Singh Deo of Orcha, who ruled from his fort at Jhansi, sixteen miles further southeast. It was here that the Rani of Jhansi began her career as the Joan of Arc of India. She was the widow of the Raja of Jhansi ("Rani" means the wife of a Raja) and she decided to succeed her husband at the head of his tiny state after he died in 1853 without a male heir. Just about this time, the British had proclaimed a new policy of taking over princely states whose rulers had died without leaving any sons. And they pensioned off the Rani, still in her twenties.

The scorned Rani joined the Sepoy Revolt (also known as the Indian Mutiny) in 1857. In April 1858 a British general

captured Jhansi but the Rani slipped through his lines to safety after a wild ride on horseback. She reached Kalpi and joined another rebel leader, but their troops were defeated on May 22. It was then that the Rani and her followers moved into Gwalior Fort which was immediately besieged by the British. On June 17, 1858, the Rani rode out against them, holding her reins in her mouth so that she could wield her sword with both hands. Wounded by shot and saber (like the Maid of Orleans, she was dressed as a man and the British did not recognize her), she died in the saddle. The room in which she lived in the old fort of Jhansi is now a shrine of Indian independence.

The fortress palace of Orcha is only seven miles south of Jhansi. It was built by Bir Singh Deo in the 17th Century, the powerful ruler who was a close friend of Prince Salim, the future Moghul Emperor Jahangir. The palace is on a pleasant wooded island in the Betwa River and its architecture has been compared to that of 18th-century France.

Deogarh and Shivpuri

Another and quite different style of architecture is to be found at Deogarh, sixty-six miles south of Jhansi and eight miles east of the famed Dasavatara temple, built 1,500 years ago and a classic of Gupta art with its tapering tower and its four portals standing majestically over stone steps. Otherwise, you might prefer to stick to the main road and head west from Jhansi to Shivpuri, thirty-two miles away, the one-time summer capital of the Maharaja of Gwalior. Here, all the beauty is natural.

Shivpuri is on a cool, wooded plateau at an altitude of 1,400 feet and on the edge of a national park where drivers are likely to meet tigers as pedestrians. Thirteen miles before Shivpuri on the Jhansi road stands a ruined village, Surwaya, with an old Hindu monastery. But Shivpuri is far better known for relaxation than for history. In the park, outside town, a silvery lake with seven miles of shoreline is inlaid in Moghul fashion against a green setting of wooded hills. On this lake, known as Sakhya Sagar or Chandpatha, there is a boat club.

All in all, we can recommend Shivpuri highly as a good place to recover from a dose of sight-seeing as potent as this excursion we have outlined from Delhi. From Shivpuri, a delightful road or a toy-like railway leads to Gwalior, and then it's almost a straight line back to Delhi.



RAMBLING IN RAJASTHAN

Shrine of Chivalry

Formerly known as Rajputana, Rajasthan is now an administrative unit comprising the previously existing princely States. It is a land of rock and desert interspersed with fertile tracts, enchanting lakes and jungle.

From the human angle Rajasthan is a country that is still living in its historic past, despite the changes of the last few years. It thus offers the visitor a spectacle of India in a way that cannot be matched by any other State in the Union. Home of the Rajputs of ancient lineage, it is the legendary land of chivalry and knightly prowess. Its very name means the "Abode of Kings". Palace and fort, garden and lake, they speak of love and loyalty, of proud prestige and deeds of derring-do. Here the best martial qualities of a race are welded to the refinements of peace, of courtesy and culture. Rajasthan has a stirring story indeed writ large upon the embattled walls of its cities. Although the western part of its territory, comprising the Great

Indian Desert, is only sparsely populated, the eastern portion teems with a highly decorative people. Here, more than in any other quarter of India, the traveller from the West will witness the true splendour of the Orient. Nowhere will he see people more intrinsically Indian and more true to their traditions than the Rajputs.

The Rajputs are great horsemen—the Princes, polo players of no mean calibre. This is also the land of the tiger—and, besides big game, there is every kind of sport available. The second largest State in India, Rajasthan offers a vast variety of scenery. The Aravalli mountain range divides the territory into two regions, northwestern and southeastern. Eight out of ten of the inhabitants live in villages. They are made up of a jumble of races, of which the Bhils and the Minas are the oldest inhabitants. Conquered later by the Rajputs, the region became known as Rajputana.

A warlike race, they claim descent from the regal heroes of those two great epic poems of India, the *Ramayana* and the *Mahabharata*. Throughout the many struggles against invaders their feats of valour, sense of honour, and pride in their tradition were outstanding. When faced by overwhelming odds, they made the supreme sacrifice: clothed in the saffron robes of immolation, they went out to battle and died to a man, while the women threw themselves into the flaming pyres in order to avoid the indignities of capture. The saga of the Rajputs has few parallels in world history.

Colour and gaiety abound everywhere. Their picturesque costumes reflect the joy by which the people of Rajasthan seek to enliven their existence. The distinctive male headgear is a pink or yellow beaked turban, known as the *pagri*. The costume of women consists of a full skirt and a half-sleeved bodice, surmounted by a mantle of about two and a half yards in length. Added to which they are covered with traditional jewelry literally from head to foot.

Neither has art failed to meet with recognition. Rajasthan painters of the 17th and 18th century adroitly used brilliant colours with tempera effect. The miniatures of their womenfolk reflect the Indian ideal of feminine beauty: large lotus eyes, flowing locks, firm breasts and a slender figure. Among the architectural achievements the palace of Amber takes pride of place. It has been described as “the sleeping beauty of Rajasthan”. Close after it rank the castellated palace on the lake at Udaipur.

RAJASTHAN/Practical Information

In short, this State may be taken as the finest example in India of Hindu manners and fashions, colour and pageantry.

At the opening of the 7th century there rose a dynamic figure, called Harsha, who made himself master of the whole of Northern India with the exception of that territory which is today Rajasthan. Here the early Rajput tribes resisted all his attempts to subjugate them. Several states took shape during the 8th and 9th centuries, ruled over by chiefs belonging to various Rajput clans. During the whole period between Harsha's death (in the year 647) and the Moslem conquest of Hindustan (at the close of the 12th century) these chieftains reigned supreme in Rajputana.

Followed the Moghul dynasty. Long and virtually incessant was the conflict between the Hindu Rajput rulers and the Muslim Imperial Government set up in Delhi. Valiant was the resistance maintained, against overwhelming odds, by the feudal lords and princes of Rajasthan. In the 17th century Akbar's strategy was to bring all India under his rule in such a way that all the component races—native and foreign, Hindu and Moslem—might be brought to work together for the common good. One of his "ruses" was that of imperial marriages with Rajput princesses. (The Emperor Jahangir was the son of a princess of Jaipur). Several of Akbar's most trusted generals were Rajputs who had fought against him previously. Some of these, such as Man Singh, rose even to be governors of great imperial provinces.

PRACTICAL INFORMATION FOR RAJASTHAN



WHEN TO GO? The tourist season runs from October to March when temperatures are in the 80's in daytime and in the 60's at night: ideal weather thanks to the total absence of dampness. But Ra-

jasthan is probably at its best *during* the monsoons, i.e. from July to September when the mountains and hills are covered with greenery and there is plenty of water in the lakes. Rainfall is light: from 12" to 24" per year according to region.

How to Get to Town from Airport: Airline passenger coaches available at both Jaipur and Udaipur. Taxis will cost a dollar in Jaipur and two dollars in Udaipur from airport to city (8s and 16s, respectively).



HOW TO GET THERE? Daily air services are operated from Delhi to Jaipur (1 hour) and Udaipur (2½ hrs) and on to Ahmedabad and Bombay further south, and from Agra (50 min.). By rail Rajasthan

is of relatively easy access. The two fastest metre gauge trains are the air-conditioned *Delhi Mail*, which leaves the capital late in the evening and reaches Jaipur after dawn, Ajmer after breakfast and Abu Road (for

Mount Abu) at teatime, and the *Delhi—Ahmedabad Express* which leaves Delhi in the morning. The *Jodhpur Mail* covers the distance from Delhi in 17 hours and the *Bikaner Mail* in 12 hours. From Bombay there are excellent trains that stop at Kotah (for Bundi) and at Sawai Madhopur (for Jaipur).

The road distances to Ajmer, the most centrally located city in Rajasthan, are: from Delhi (via Jaipur) 264 miles: from Agra (via Bharatpur) 224 miles; from Bombay (via Indore—Ujjain—Kotah—Bundi) 675 miles.



WHAT TO SEE? Apart from monuments, Rajasthan's attraction lies in a certain quality which the visitor immediately identifies with the India he read about in history and literature, and which

does not exist in the big centres like Bombay, Calcutta, Delhi, etc. Even Jaipur, the most tourist-conscious and most Westernized city of Rajasthan, is an idyllic place of unspoilt Oriental charm. Amber's fortress palaces have some wonderful examples of marble inlay work. Ajmer, another old Rajasthan city is of considerable interest. The fortress of Chittorgarh stands out as a symbol of Rajput courage. Udaipur, the city of lakes, is shielded by a rocky spur of hill and protected by easily defendable, formidable battlements. The desert cities of Jodhpur, Jaisalmer and Bikaner have distinct characteristics of their own and deserve a separate itinerary. The majority of tourists coming by road from Delhi or Jaipur seem to pass Alwar unaware of the artistic fare this small place offers. Mount Abu is not only an attractive "hill station" situated at 4000 ft., it is a place of Jain pilgrimage famed for its Dilwara temples, outstanding specimens of medieval Indian stone-carving.

For sightseeing in Jaipur and surrounding places, daily tours (air-conditioned bus or coach) by Govt. Tourist Office.



FESTIVALS AND FOLK DANCING. It is during festivals that this land is seen at its best. Some of these are common to the entire country like Holi, Dussehra and Diwali; others, exclusive to the region, are rich in local colour.

The spring festival of *Gangaur*, held in honour of *Gauri*, the goddess of abundance, is symbolic of the ripened harvest. Images of the deity are carried in procession, surrounded by men and women in the gayest of regional costumes. Another festival, known as the *Teej*, celebrates the coming of the monsoon. Sacred to the goddess Parvati, her image is borne, bedecked in red and gold, on a palanquin accompanied by caparisoned elephants, horses and camels. Every year in October/November a big fair is held at Lake Pushkar, one of the holiest of Hindu places of pilgrimage, 7 miles from Ajmer.

The Bhawai Community, which formed a sort of sub-caste of professional dancers nearly five centuries ago, still sends out groups to all regions of Rajasthan and the rest of India where they entertain their village audiences with pantomimes of their own brand called *Khayal*.

In the remote parts of the Thar desert lives the sturdy tribe of Sidh Jats, famous for their yogic feats. One of their turns is the fire dance which is performed during their spring *mela* (fair) in March/April: drums and pipes play the music while a group of men dance merrily, jumping in and out of the flames.

The most popular community dances of Rajasthan are the *ghumar* and *gindad*, danced usually a fortnight before holi (end of Feb. pearly March).



HOW TO GET ABOUT? Preferably by car (taxi), although for a short stay the inter-city air connections between Jaipur, Jodhpur and Udaipur will do nicely. There are regular bus services from Jaipur to Amber, Alwar, Ajmer, Bharatpur; from Ajmer to Beawar, Deoli,

RAJASTHAN/Hotels

Bhilwara; from Udalpur to Chittorgarh; from Chittorgarh to Bundi; from Mount Abu to Abu Road (railhead), Dilwara, Sunset Point, etc.; from Pokaran (railhead) to Jaisalmer. Some road distances (in miles): Jaipur—Ajmer 82; Talpur—Chittorgarh 200; Ajmer—Udalpur 178; Ajmer—Mount Abu 209; Udalpur—Jaipur 250; Jodhpur—Jaipur 215; Ajmer—Bundi 115.

HOTELS AND OTHER ACCOMMODATIONS

AJMER. No Western style hotel in the locality, but an excellent *Circuit House* overlooking Anasagar Lake; 3 singles and 3 doubles, inexpensive (contact Manager). Not on the Govt. Tourist Dept. list are the following establishments: *Marina* (semi-Western style), Srinagar Rd.; *Rajasthan Lodge*, Peeli Kothi, Kalserganj. There is also a District Board *Traveller's Bungalow* and four *Retiring Rooms* at the railway station. Opposite railway station, *Sirtaj*, airconditioned. 30 rooms, Indian style.

ALWAR. The *Circuit House* is your only abode in this town unless you can get a room in the minute, charming *Silsirh Palace*, both moderate. *Rajasthan State Hotel*, Silsirh.

BHARATPUR. Stay at *Ghana Bird Sanctuary Motel* (Contact Manager of Motel, Bharatpur) or *Dak Bungalow*, near station;

BIKANER. The *Circuit House* is the best address. Also *Dak Bungalow* near station.

BUNDI. *Ranjit Niwas*, the Maharaja's private guest house. Contact, if possible, in advance the Private Secretary to H.H. the Maharaja of Bundi. The *Circuit House*, Civil Lines, is one of the best in the country; four double suites in main block, a few rooms in annex. Reservation: Collector, Bundi. Attached to the *Circuit House* is a PWD *Dak Bungalow*; rooms not in good condition—unless improvements have been carried out in the meantime.

CHITTORGARH. *Tourist Rest House*, no catering (Contact Tourist Ass't, Tourist Bureau, Chittorgarh, Rajasthan); contact "In-charge" for *Inspection Bungalow*; also *Railway Retiring Rooms*.

DEEG. PWD *Rest House* (contact Exec. Engineer, Bharatpur).

JAIPUR. Has some excellent hotels. Not so long ago the *Rambagh Palace*, Statue Circle, was one of the Maharaja's residences and is now part of

his business ramifications; set in a beautiful garden, it has 49 mostly airconditioned rooms, tennis and squash court, golf course and a covered swimming pool. Luxury class. More intimate and first class superior is the *Jaimahal Palace*; Civil Lines, 31 partly airconditioned rooms; garden and swimming pool. *L.M.B. Hotel*, Johari Bazaar, 33 airconditioned rooms, Indian style. *Tourist's Hotel*, Miraz Ismail Road, 50 airconditioned rooms. Indian style, moderate rates. *Khetri House* is small (10 rooms) but excellent. The comfortable *Rajasthan State Hotel*, also in a large garden, has 28 rooms, some airconditioned; first class reasonable. Still very good, the *Kaiser-i-Hind*, near railway station, is moderate, has some airconditioned rooms. Among the numerous inexpensive Indian style hotels the *Polo Victory* seems to be the best. For those who don't mind roughing it there is a *Tourist Bungalow*, half-a-mile from railway station, and a few *Railway Retiring Rooms*.

JAISALMER. There is a *Dak Bungalow* (contact Asst. Engineer PWD, Jaisalmer).

JODHPUR. *Umaid Bhawan Palace*, not a hotel, accepts in principle only large parties and VIP's but if you feel important enough and want to have a try, contact the Palace Administrator. If you don't succeed you can console yourself at the excellent *Circuit House*, near Ral-Ka-Bagh Palace Station. For reservation contact the manager. There are five good *Railway Retiring Rooms* and among the Indian style hotels, the *Grand* can serve Western food.

KOTAH. *Hotel Navrang* is new, airconditioned. There is also a *Circuit House* (Collector Kotah).

MOUNT ABU. *Mount Hotel*, Dilwara Rd. Small and homely, all rooms with private baths. Centrally situated, garden. 1st-class reasonable as is the 25-room *Palace Hotel*. Also: *Jaipur House*, 14 rooms.

The *Circuit House* (Kotah House) is excellent but more expensive; Please contact the Manager. Good Indian style hotels in the inexpensive category are the *Hill View* and *Giri Lodge*. The Govt. of Rajasthan has three *Dak Bungalows* and a *Rest House* (contact Manager, Circuit House) and the Public Works Dept. a *Dak Bungalow* and a *Rest House* (reserve: C.P.W.D., Mt. Abu).

UDAIPUR boasts excellent accommodations, with the fabulous *Lake Palace*, India's most glamorous hotel, topping the list. Built 200 years ago

as one of the palaces of the Maharana of Udaipur, its 55 rooms range from first-class to luxurious suites. Non-descript food in small portions. Water sports and haunting sunsets. *Rajasthan State Hotel*, 20 rooms, none air-conditioned; first class reasonable. *Alka Hotel*, opposite G.P.O., has 46 air-cooled rooms. *Anand Bhawan Circuit House*, next to Lakshmi Vilas, has 18 rooms with attached bathrooms, just as good, nearly as expensive. (Reserve: Manager). *Tourist Bungalow*, (Cl. II), 10 rooms.

INDIAN RESTAURANTS. In Jaipur: *Nero's*, *Chaudhari* and *Jogdish*, all in Mirza Ismail Rd. In Ajmer: *Fram Bar & Restaurant*. Udaipur: *The Coffee House* and *Quality Restaurant*.



MUSEUMS. The *Central Museum*, Jaipur, was founded in 1876 and transferred in 1887 to the present magnificent building of white marble. The collections comprise archaeological exhibits, paint-

ings, textiles, pottery, china, metal works, arms and jewellery and ivory work for which Jaipur is famous.

The outer walls surrounding the ground floor exhibit famous wall paintings, both foreign and Indian, and the main hall, plaster casts from Greece and Rome and Babylonian gods and goddesses. Among the frescoes are large size copies of scenes from the illuminated Jaipur manuscript of *Razamnamah*, a Persian translation of the Indian epics made during the reign of Akbar which are also reproduced in repoussé work on silver plated shields made by Jaipur artists. Interesting among the carpet exhibits in the Hall is a big Persian garden carpet over 300 years old. In the corridor outside are a number of stone statues and architectural pieces (note the beautiful Jain gateway of the 15th century from Amber). The metal room contains some outstanding specimens of damascene work in gold and brassware and enamel work mainly of Indian origin including pieces from Jaipur. The upper storey contains specimens of zoological, botanical and ethnological interest and textiles.

The *City Palace*, Jaipur. The armoury here has perhaps the finest collection of old arms and armour in India and invaluable collection of ancient manuscripts (including the world famous illuminated script

of *Razamnamah* of the time of the Moghul Emperor Akbar). The upper storey contains a selection of Indian paintings of different schools including the Jaipur School. Noteworthy are the large paintings of the dancing Radha and Krishna.

There is also a small archaeological museum at Amber containing antiquities recovered from excavations and collected from the ancient sites in the former Jaipur State.

Rajasthan has museums at Ajmer, Alwar, Bharatpur, Jodhpur, Kotah, Udaipur and Bikaner. The *Rajputana Museum* of Ajmer is located in the old Magazine, an early Moghul building, part of which was once used for Imperial audiences. Its collections comprise Brahminical and Jain images and sculptures, coins and inscriptions collected locally and from the former Rajputana States, a few Rajput paintings and specimens of arms and armour.

The *Alwar Museum* is rich in paintings, illuminated manuscripts and old arms. The *Sardar Museum* in Jodhpur has a good collection of Indian paintings, mainly of the Rajasthani School in addition to archaeological exhibits, coins and historical records. It also contains specimens of the arts and crafts of Jodhpur. The *Victoria*

Hall Museum in Udaipur has archaeological exhibits from different parts of Mewar, beginning from the 3rd century B.C., some ethnological specimens, arms and objects of arts and crafts. The *Manuscript Library* at Udaipur has a collection of illumina-

ted manuscripts and paintings. The *Ganga Museum* at Bikaner is general in character. Look out for the delightful marble goddess *Saraswati* (13th century). The remaining museums in Rajasthan are of local archaeological importance only.



SHOPPING. Rajasthan's craftsmen have been famous for centuries for their skill in stonecutting, enamelling, the setting of precious stones, tie-dyeing of textiles, block printing of silks and muslins,

ivory carving, lacquer and filigree work. The Rajasthan Government have Emporia at the following addresses: *Mirza Ismail Rd.*, Jaipur; opposite *Chetak Cinema*, Udaipur; *Kalsar Ganj*, Ajmer; *Kuchheri Rd.*, Jodhpur; opposite railway station, *Chittorgarh*; *Old Tehsil Bldg.*, Mount Abu; *Rampura Bazaar*, Kotah and *King Edward Memorial Rd.*, Bikaner.

The best shopping centers at Jaipur are: *Johri Bazar* for tie-dyeing and jewellery, *Tripolia Bazar* for brassware, ivory and lacquerwork, *Mirza Ismail Rd.* for curios. At Ajmer: *Naya Bazar*, *Kutchery Rd.*, *Kaiser Ganj*; *Nalla Bazar*; at Udaipur, *City Bazar*, *Curious House* (bargaining essential); at Mount Abu, *Salar Bazar*; at Jodhpur, *Sojati Gate*, *Jalori Gate* *Girdhikot*.

EXCURSIONS. About three miles to the south-east of Bharatpur we find one of the most interesting sights in Rajasthan, the fascinating water bird sanctuary which goes by the name of *Keoladeo Ghana*. It covers about twelve square miles, of which 7000 acres are under water. Divided into sections by cross-roads and water-fronts, the entire area is studded with good-sized shrubs and trees that provide excellent hide-outs for watching and photographing the winged inhabitants at close range. A breeding ground and winter resort of migratory and non-migratory birds, the sanctuary is unique in size and quality in all India—if not in the whole world. It has also many autumn visitors—migrants from Central Asia, Siberia and Afghanistan.

Near Jaipur: *Amber Fort* is described in detail in our descriptive text. The picturesque gorge of *Galta*, near the summit of a range of hills to the east of the city, has several temples, among them one dedicated to the Sun-god, from where the view of Jaipur is impressive. *Galta* is known for its murals in the style of the Jaipur school.

Near Udaipur: About 14 miles to the north is the white marble temple of *Eklingji*, the tutelary divinity of the former Maharanas of Mewar who used to be enthroned here. Close by, *Nagda*, dating back to the 6th century A.D., boasts two exquisitely carved medieval Hindu temples. Built by Maharana *Jai Singh* late in the 17th century, *Jai Samand Lake* 32 miles to the south-east is approached by a scenic drive through rugged hills. With its islands inhabited by an aboriginal tribe, this artificial lake (9 by 6 miles) provides great attraction for boating and picnicking.

Near Jodhpur: *Mandor*, former capital of Marwar, 5 miles to the north, contains beautifully carved cenotaphs amid gardens and the "shrine of the 300 million gods", containing a row of gigantic painted images of divinities and mythological heroes.

Near Ajmer: *Pushkar Lake*, 7 miles to the west in the midst of rocky hills, is one of the most sacred Hindu places of pilgrimage, mentioned in the *Ramayana* and the *Mahabharata*. Among its numerous shrines the most important is *Brahma's Temple*, one of the few of its kind in India dedicated to this divinity of the Hindu Trinity.

Near Mount Abu: *Achalgar Fort and Temple*, 5 miles away. Carved out of a rock, the hill temple of *Arbuda* near *Gaumukh*, at 4 miles distance.



HUNTING. Rajasthan is known for its tiger shoots, pig-sticking (hunting the wild boar from horse-back), sand-grouse and duck shoots. The forests have been divided into shooting blocks. Each

block has a few good camping grounds within easy access to a rest house or a town. The season lasts from October to the end of March. Tiger and panther can be shot till the end of June. Board and lodging (through your travel agent) at Alwar and Siliserh Circuit Houses or at Sariska Rest House.

Game is available in the forest areas around Alwar, Bharaptur, Dholpur, Karasuli, Kotah, Bundi, Baran and Jhalawar. Tigers and panthers are common in these forests and with reasonable luck, a hunter can secure other trophies, such as a bear, sambhar, blue bull, cheetal and occasionally a wild boar. In the southern parts of the State, bears are found in most forests. Bikaner and Bharatpur are famous for imperial sand-grouse and duck shooting. All arrangements for Shikar in Rajasthan can be made through recognized travel agents or shikar outfitters. (See our paragraph on shikar in the section *Facts At Your Fingertips*).



CLUBS AND SPORTS. In Jaipur: Ashoka Club, Jaipur Club and Jai Club (swimming pool). Golf links at Rambagh Palace Hotel. In Ajmer: Ajmer Club and Golf Club (18 holes). Jodhpur: Sardar

Club and Umaid Club. Udaipur: The Field Club, tennis and swimming. Bundi: Bundi Club, tennis, badminton, etc. Mount Abu, Rajputana Club, golf links.

USEFUL ADDRESSES. *Tourist Information:* Govt. of India Tourist Office, Rajasthan State Hotel, Jaipur; Govt. of Rajasthan Tourist Bureau, opp. Rly. Station, Jaipur Information Centre, Tripolia Bazar, Jaipur; Govt. of Rajasthan Tourist Bureau in Ajmer: at Travellers Bungalow, near Collector's Office; in Jodhpur: Govt. of Rajasthan Tourist Bureau, opp. Rly. Station; in Chittorgarh: at Government Sarai, opposite Rly. Station; in Udaipur, Theosophical Lodge (near Lakshmi Vilas Palace Hotel); at Mount Abu: near Bus Stand; in Bundi: Circuit House.

Indian Airlines: Jaipur, 2/B New Colony; Jodhpur, c/o Tourist Guide Service; Udaipur, Chetak Circle. *Automobile Association* representatives: Jodhpur, Western Indian Motors; Udaipur, Singal Motors; Ajmer, India Motors Ltd.. *Hospitals.* Sawai Mansingh, Jaipur.

EXPLORING RAJASTHAN

Capital of the new State of Rajasthan and said to be the best planned city in India, Jaipur is built of the local rose-pink coloured stone and is described in historical writings as the "tone of the autumn sunset". It takes its name from the famous Maharaja Jai Singh who designed and founded the city in 1727. A great astronomer, he also built a quaint observatory equipped with instruments of his own design and of remarkable size; among these the Sanrat (Prince of Dials), a gnomon 90 feet high which, for sheer accuracy, is difficult to beat even today.

Encircled on all sides—except the south—by rugged hills surmounted by forts, Jaipur is enclosed in battlemented walls. Although built in the early 18th century, its atmosphere is

medieval. Yet, in spite of its fortifications which diffuse the spirit of the Middle Ages, it is so well laid out that it gives the impression of having been designed by some contemporary town-planner. Its founder who combined the offices of prince, soldier, astronomer and builder, came to the throne of Amber, the former Rajput capital, at the age of thirteen. The young prince proved himself an adept in Sanskrit and Persian but it was in mathematics and astronomy that he distinguished himself most.

Not content with the designing of his own observatory, he supervised the construction of those in Delhi, Ujjain—(closely) and Benares, all of which still bear witness to his scientific genius. He was a sort of Newton of the East—except that he combined all this with the prowess of a great soldier, leading his armies in the field. He managed to live on excellent terms with Emperor Aurangzeb, who greatly appreciated his multifarious abilities and ready wit.

At this moment the Moghul Empire was approaching its dissolution. With the milder rule from Delhi it no longer became necessary for the Rajputs to bury themselves in mountain fortresses. They could now come down to the fertile plains with impunity. So it was not long after Jai Singh came to the throne that he realized the need of shifting the capital from Amber, the ancient rock-bound stronghold of his ancestors, down to the new site in the adjoining valley. The foundations of Jaipur were laid in 1727. Rectangular in character, the city is divided into blocks, its main streets are more than 110 feet wide. It is surrounded by a crenelated wall, pierced by eight gateways. Pink and orange are the dominant colours and at sunset the effect is magical. Country-people clad in their traditional dress come in from the neighbouring villages and the scene vibrates once more to the mysterious atmosphere of the "Arabian Nights".

The *Hawa Mahal*—Palace of the Winds—is the landmark of Jaipur. It stands in one of the main streets, a curious building, elaborate and fanciful, yet at the same time controlled by the best of Oriental taste. Put together in pink sandstone, its delicate honeycomb design glows in the evening light like some fantastic nuptial cake. It is five storeys high, composed of semi-octagonal overhanging windows, each with its perforated screen. The roofing is curvilinear, with domes and finials, adding to the general effect of lightness and delicacy.

In the center of Jaipur stands the City Palace—now a museum containing rare manuscripts, fine specimens of Rajput and

Moghul paintings and an armoury. Much is fairly modern as, for instance, the Mubarak Mahal, built by the Maharaja of the day in 1900. Like many of the new buildings in India, it has lost none of that exuberance of line so typical of Oriental architecture. Adjoining the Palace (or rather palaces) are the Jai Niwas gardens, which offer fairylike prospects of splashing fountain and ornamental water. There is a legend that the Raja Jagat Singh, oppressed by the heat of the Palace, was wont to escape into some shady corner of this delectable pleasance, from whence he would exchange *billets doux* with the *zenana* (harem)—borne dutifully back and forth in the mouth of his favorite dog. A monument to this trusty hound stands in the garden today as a witness to his postal duties so zealously performed. The artificial lakes and tanks abound in overfed crocodiles and, for this reason they are looked upon as safe.

Another somewhat eccentric feature of the Palace at Jaipur is to be seen in the interior. Ramps take often the place of stairs. This is said to be due to the late Maharaja who was incapable, in old age, of mounting steps, and he had thus to be pushed up these ramps in his rickshaw. He was also something of a collector of outdoor vehicles and possessed over fifty State coaches. Some of these ancient chariots were camel-drawn, and the Maharanee had one made to seat twelve inside.

Amber Palace

At Gaitor, to the north of the city, are the cenotaphs of the rulers of Jaipur: graceful pillared *chhatris* of white marble decorated with fine carvings. Seven miles farther lies Amber. Once the capital of the State it now consists of little more than a deserted palace, surrounded by majestic ramparts. Built in the 17th century, the Moghul influence is strongly marked. The Palace rises on the slopes of a steep hill skirting a lake. It still retains an aura of great beauty, glowing with bright and variegated colours. Its principal hall, known as the Hall of Victory, presents a galaxy of decorative art—panels of alabaster with fine inlay work of the tenderest hues, together with every other kind of workmanship for which Jaipur is noted. Typical of the Moghul period, its rooms are for the most part small and intimate. It also possesses the world's best Chamber of Mirrors. Immediately behind the Palace is the new Temple of Kali where the visitor may witness the religious service. This temple is frequently visited by the Maharaja—and it presents a curiously

interesting sight to see this ultra-modern aristocrat driving up in his Rolls-Royce de luxe to pay his devotion to the Goddess.

For six centuries the capital of Rajasthan—before Jai Singh founded Jaipur—Amber has been the nucleus of Rajput history. The Kachhawas early became the reigning family, forming a friendly alliance with Babur, the first Moghul emperor. The *entente* was strengthened later by the Emperor Akbar who took a princess of the Kachhawa as his consort. The Great Moghuls, who were never fanatics, profited much by this statesmanlike alliance with the Hindu Rajputs, securing thereby for four generations the services of the ablest commanders and the most astute diplomats of medieval India. One of the greatest generals of his time, Maharaja Man Singh I, held supreme influence at the court of Akbar. His great grandson conducted a succession of brilliant campaigns throughout the Moghul Empire. Equally illustrious in diplomacy, he effected for the Emperor Aurangzeb the reconciliation of one of his most implacable opponents.

Their palace at Amber witnesses to this day the 17th-century greatness of the rulers of Rajasthan. Standing high above the lake its towers and domes recall some scene out of Andersen's Fairy Tales. The approach to the great courtyard on the lower terrace is through a vast arched gateway. Broad flights or steps lead up to the royal apartments above. Set on the crest of the hill, upon the slopes of which the palace is laid out on different levels, the ancient fortress keeps grim guard. It is vast and sombre and its vaults are still supposed to hide the treasures of Jaipur.

Visitors make the ascent to the Fort, pompously enough, on board gaily caparisoned elephants. As often as not their majestic passage will be accompanied by musicians playing the latest hit-tunes from Indian films. It is due to this archaic means of transportation that the Palace gateways are built so high.

Alwar and Deeg, Cities of Princely Charm

Continuing on our northeasterly route, the next place of interest is Alwar. As is usual in Rajasthan, the town is dominated by its medieval fort that crowns imposingly a sharp, conical rock. Once the capital of the princely State of the same name, Alwar contains a palace separated from the hill by the Sagar tank. A portion of the building has been turned into a museum devoted mainly to manuscripts and paintings. Of

the former there are over 7,000, the most notable being an illuminated copy of the Koran in Arabic with Persian translation in red lettering. The picture gallery contains a rare collection of Moghul and Rajasthani paintings. There is also an armoury containing the personal weapons of Akbar, Jahangir, Shahjahan and Aurangzeb, with hilts of gold studded with jewels.

Examples of the Alwar School of painting can be seen at the Gunijankhana, the feudal academy of arts. Unlike in the more conventional Rajput paintings, here the pictures of dancing girls do not veil the beauty of limbs and the sensuousness of Rajput women. The marble mausoleum of Bakhtawar Singh, south of the Sagar (a picturesque water tank), is one of the finest examples of Indo-Islamic architecture. Another spot to visit is the Purjan Vihar, a public park on the outskirts of town and its renowned Summer House.

At a few minutes' run lies Siliserh, a lake covering four square miles, adorned with *chhatris* (domed cenotaphs) and fringed by a dense forest. There is also a dream palace at the wateredge, which has been thrown open to visitors.

Continuing our route due east from Alwar we arrive at Deeg, renowned for its massive fort and palaces, surrounded by sumptuously laid-out gardens, tanks and fountains. Richly carved columns, cornices and eaves are arranged with an exquisite sense of balance; kiosks are scattered about like sentinels. They have about them an air of mystery and romance. The largest of the palaces, Gopal Bhavan, contains that curious article, a marble swing. Originally the property of the Nawabs of Oudh, this eccentric plaything was carried off to Deeg by Maharaja Jawahar Singh. Among the other buildings are the Suraj Bhavan, built of marble and ornamented with semiprecious inlaid stones; the Nand Bhavan, the big hall of audience, and the Machhi Bhavan, a decorative pavilion, surrounded by fountains and ornamental ponds.

Bharatpur

Bharatpur, capital of the former State of the same name and one of the chief cities of Rajasthan, is some twenty-two miles further south. Founded by Suraj Mal, an outstanding military figure of the 18th century, it is famous for its fort which repulsed successive British attacks, until finally reduced and dismantled in 1826. The ingenious design of its fortifications had given it the reputation of being impregnable. Surrounded by two mas-

sive mud ramparts each encircled by a moat of formidable dimensions (over 150 feet broad and some 50 feet deep), the central fortress built of solid masonry had yet another ditch around it filled with water. The cannon balls of those early days got stuck in the mud walls, causing no damage to the stone bastions of the inner keep. To give an idea of the scale of fortification it may be mentioned that the outer mud rampart, now completely demolished, had a circumference of seven miles. The inner fortress was octagonal in shape with two gates—both trophies of war captured from Delhi. The central and most important tower of the fort was set up in 1765 to commemorate the successful assault on the Moghul capital. The museum contains sculptures and other testimonies to the art and culture of the region.

About three miles southeast of Bharatpur is Keoladeo Ghana bird sanctuary, an ornithologist's paradise. During winter, birds come here from as far away as Siberia. The 70 miles' detour to Dholpur is not worth your while unless you want to visit its wild life sanctuary. It was near Dholpur that two Moghul wars of succession were fought. The Khanpur Mahal, consisting of several charming pavilions, was constructed as a pleasure-palace for Shahjahan.

Ajmer

From Jaipur we start on a fresh excursion, this time in a southwesterly direction. Situated in picturesque manner at the foot of a hill, Ajmer is a very ancient city and a point of pilgrimage for Muslims. Curious anomaly in a land of Hindu Rajputs, it is this that gives the key to its stormy history. As a common religious centre of note—and thus an apple of contention—it changed hands repeatedly during the checkered annals of its existence. It was not till the 12th century that Ajmer emerged as an important city during the reign of King Ajayaraja. Then, in 1556, it was annexed by Akbar, who made it a place of royal residence. It was he who built the fort that to this day dominates the city. He realized the strategic importance of Ajmer, commanding the main routes from the north and holding the key to the conquest of Rajputana and Gujarat. In consequence he made the city his military headquarters. At the same time it became the shrine of a great Muslim saint, Khwaja Muinud-Din Chishti and was visited every year by the emperor. Frequented later by Shahjahan, it owes its beautiful marble

pavilions on the shores of the lake to his tender care.

It was in Ajmer that Sir Thomas Roe, the ambassador of King James I of England, presented his credentials to the Emperor Jahangir in 1616. It was here too that the War of Succession, fought between the sons of Shahjahan, came to an end by the decisive victory of Aurangzeb. Ajmer is one of the holy places of India and to this day pilgrims arrive yearly from all the four corners of the land, including Pakistan. Akbar himself made many pilgrimages, quite a few of them on foot.

Close to Ajmer, at the foot of Taragarh hill, stands a rare specimen of ancient Hindu masonry, Adhai-din-Ka-Jhonpra. James Tod in his standard work of a hundred years back, waxes eloquent about its "gorgeous prodigality of ornament, richness of tracery, delicate sharpness of finish, laborious accuracy of workmanship". He sums it up with the statement that "this building may justly vie with the noblest buildings which the world has yet produced". Originally constructed for a Sanskrit college, it was converted later into a mosque. Two short minarets with inscriptions were introduced upon the scene.

Few sights in Ajmer afford such great delight to the traveller as the cool waters of Anasagar. This artificial lake was formed in the first half of the 12th century by the Rajput king Anaji by raising a vast embankment between two hills. The Moghul emperors were subsequently so entranced by this landscape that one after other, they embellished it with gardens, a long parapet and five elegant pavilions of polished white marble.

Vast crowds of devout Hindus assemble yearly at the autumn fair to bathe in Pushkar Lake's holy waters. According to sacred scripts Brahma—first of the Hindu Trinity—on passing this place one day let slip from His hand a lotus flower. Water sprang forth immediately from the spot where the petals fell. The lake was formed; it was called Pushkar, which means lotus. Many are the temples that surround the magic mere—one of them dedicated to Brahma. Curious to relate, there are only a few of these in all India.

Bikaner, the Desert City

Continuing our route towards the Desert City some two hundred miles further northwest we come on Bikaner. Founded at the close of the 15th century and former capital of the State of that name, it is a city of the desert. Standing on high ground it has an imposing appearance, surrounded by its fine

embattled walls. The city has a 16th-century fort containing ancient palaces, temples, and mosque. Red and yellow sandstone predominate. The marble images are said to be among the finest specimens of Hindu art. Two life-size effigies of elephants flank the facade of the entrance to the fort. Within this massive edifice are housed some of the rarest gems of Rajut civilization. The Durbar Hall is in the Moghul style, lavishly decorated with paintings. Floral mouldings, set in red and gold borders, gilded leaf work and vases are the leading motifs. Two or three storeys high, with slender columns, cusped arches, and intricate screens, palaces rise on all sides. The *zenana* is separated by a broad court with panelled niches. Gilt reliefs, glass mosaics and lace-like mirrors adorn these intimate and graceful apartments.

Bikaner is the home of the famous Camel Corps, still most useful in desert warfare. Outside the city are other places and temples—imposing edifices of carved red sandstone. Jain temples and monasteries abound in this city and neighbourhood. Most of them early 16th century, they are rich in carvings. At 5 miles distance are the *chhatris*, cenotaphs of the rulers of Bikaner.

Jaisalmer, Island in the Sand

Some three hundred miles in a southwesterly direction is the ancient city of Jaisalmer, founded by Rawal Jaisal in 1156. Lying at the western extremity of Rajasthan, it is in the heart of the Thair, the Great India Desert. Once the capital of the Bhati Rajputs, it stands on a low range of hills surrounded by a stone wall three miles round. With its temples, fort and palaces—all built of the same yellow stone—rising as it does on its bare rocks out of yellow sands, this remote corner of India conjures up the image of the "Thousand-and-One Nights." Two great gateways, from west to east, pierce the towered battlements of this citadel. Within we find a mass of curiously carved buildings, fantastic façades and elaborate balconies. On a sharp hill overlooking the town there surges up into the sky the outline of the fort. The Maharawal's palace consists of a conglomeration of buildings, crowned by a vast umbrella of metal, mounted on a stone shaft. The Jain temples in the fort are decked with deities and dancing figures in mythological settings. Attached to these places of worship is a library containing some of the most ancient manuscripts in India. One of

these (12th century) is written on palm-leaf, in black ink, with painted wooden covers.

Jodhpur

Jodhpur, once the capital of the State of Marwar, stands on a low sandstone hill right in the heart of the desert. It is surrounded by an immense wall almost six miles in circumference which separates it from the sands that stretch out on all sides over an area of some 35,000 square miles. A rocky eminence immediately behind dominates the scene and at its summit soars a massive fortress. Standing foursquare on its escarpments, it must have been well-nigh impregnable in days gone by. It still remains a most imposing landmark and commands a panorama of the surrounding country for miles round. Its walls enclose a variety of buildings: palaces, barracks, temples and what not. Here are to be seen today a miscellany of weapons of all ages. The Victory Gate, leading up from the city to the fort, was erected by Maharaja Ajit Singh to commemorate his military successes over the Moghuls at the beginning of the 18th century. Other gateways stand in honour of other victories—but this time of internecine warfare between the various Rajput princes themselves. On the walls of the final gate of entry are the palm marks of some widows who, ages ago, immolated themselves upon the pyres of their departed husbands.

Delicately latticed windows and pierced screens worked in sandstone form the dominant motif within the rugged casket of the fort of Jodhpur. The palaces are exquisitely decorated. All this is concentrated in that relatively small area comprised within the medieval citadel. The city below has many more fine old buildings and temples.

Some five miles to the north lies Mandor, the ancient capital of the State of Marwar. The cenotaphs of the former rulers are imposing and some architecturally remarkable. Finally, before leaving, we must mention the world-famous *jodhpuris*—trousers and riding breeches in one—which have immortalized in equestrian circles the name of this already illustrious city.

Mount Abu—Hill Station and Temple site

Situated on an isolated plateau about 4,000 feet above sea level, Mount Abu combines the pleasures of a hill resort with the interests of an archaeological excursion. To reach these

far-famed Dilwara temples we take the road that leads almost due south from Jodhpur. A place of pilgrimage for Jains, Mount Abu is no less so for the present-day archaeologist. Originally a centre of the cult of Siva, by the 11th century it became the Jainist religious stronghold. Abu was known in Hindu legend as the son of the Himalayas and it was here that Vasista, the great sage of the epic period, established his *ashram*—something between a hermitage and a seat of learning. It was from out of his sacrificial fire that the four Rajput clans are said to have originated.

High up in the steep valleys between the rocky peaks are five Jain shrines. Among these the Vimal Vasahi and the Tejpal temples have made the fame of Mount Abu. For ornamental skill in intricate stone works, and as pieces of architectural virtuosity, they stand by themselves in the history of stone-carving. The first of these two temples was built at the beginning of the 11th century by Vimal Shah. Composed of pure white marble, it is plain from the outside, but inside richly ornamented and sculptured. A procession of elephants leads up from the pavilion to the domed porch. These marble animals are laden with statues of the founder and his family. The temple courtyard is surrounded by a high wall enclosing some fifty cells, each one enshrining its saintly image. In the central shrine, laden with jewels, there sits the figure of Adinath, the first Jain pontiff. The octagonal dome, decorated by finely carved human and animal shapes and processions, is supported by eight sculptured pillars. The ceiling is a mass of intricate fretted marble lacework.

The second temple of major importance was built two hundred years later. And here exuberance knows no bounds. It attains the zenith of Indian inventive genius in the art of decoration. The most striking feature is the pendant of the temple's dome which, according to Fergusson, "hangs from the centre more like a lustre of crystal drops than a solid mass of marble". To stimulate the zeal of the carvers they are said to have been offered rewards in silver equal in weight to that of the marble filings. Not content with this Tejpal, the lavish founder offered the weight in gold of any further filings that could be pared off after work was completed. Whatever the truth, there can be little doubt that, in the realization of these wonders, the proportion of perspiration to inspiration must have been well-balanced.

Not far from Dilwara, the Nakki Lake is studded with small

islets. The Toad Rock presents the outline of a giant toad ready to jump into the waters below. This lake derives its name from the legend that it was created by the gods who, presumably thirsty, dug it out with their nails for which the word in Sanskrit is *nakh*. A number of temples and the cave-dwellings of ascetics skirt its banks. There are many other beauty-spots in and around Mt. Abu: the Craggs, Robert's Spur, Gaumukh and Sunset Point.

Ranakpur

From Mount Abu we return along the same road for some 100 miles, turn sharply to the right towards Sadri and soon arrive at Ranakpur. The famous Jain temple lies buried in a shady glen, and covers a vast area. Its twenty-nine halls are supported by over two hundred pillars, none of which are alike. As at Mount Abu, the shrine is dedicated to Adinath and dates from the beginning of the 15th century. This historic character is depicted, in the acrobatic manner of Indian deities, in fourfold countenance. Subsidiary shrines, in the shape of side-altars, throng round in all directions. A wall, some 200 feet high, encircles the entire structure. Its inner face contains a quantity of elaborately sculptured cells, each one adorned with a graceful spire. Embedded in this galaxy of spires rises the complication of the central shrine. It entails twenty domes—varying in height and size—which constitute the complex roofing of a pillared hall. Intricate carvings, friezes, and sculptured figures in close formation adorn the ceilings of these structures. In front of this somewhat amazing temple are two more Jain temples and a temple to the Sun-God (which displays erotic sculptures).

Unique Udaipur

Continuing our route due south from Sadri we arrive at Udaipur. Perhaps the most romantic city in all India, it has been called: "City of Dreams", "Venice of the East", "City of Sunrise"—and its ruler, the Maharana, entitled the "Sun of the Hindus". His island palaces sparkle in posts and pinnacles of coloured glass, of amber and pale jade. The steel-blue waters of the lake—the artificial creation of 14th-century fantasy—reflect the white phantom palace floating on its breast. With a background of wooded hills dipping down to the water's edge it rises in the middle of its magic moat—ethereal, unreal. Udaipur,

originally the capital of the State of Mewar, takes its name from Maharana Udai Singh, who founded the city in the middle of the 16th century. This reigning house claims descent from Sri Ram, the hero of the epic *Ramayana*. More than all other Rajput princes, they offered a stubborn resistance to the Moslem rulers of Delhi. Long is the list of local heroes who have made the word Rajput a synonym for valour. Founded as far back as the 6th century, the history of the State is lost in obscurity until the early part of the 13th, when the ruler assumed the title of Rana. It was just over a hundred years later that the reigning prince, on recapturing from the Muslims the lost city of Chittor, took the title of Maharana—which survives to this day. When the power of Delhi, under the Emperor Akbar, reduced all the neighboring principalities to a condition of dependence, Udai Singh founded the city Udaipur in 1568 and made it the capital of Mewar. At the close of the 16th century, his son, Maharana Pratap Singh, effected a surprise victory over the imperial forces. The results of this flash-in-the-pan were of short duration for, by 1614, the Maharana was forced to sign a conditional submission to the Emperor Jahangir in Delhi.

It was on the shores of Lake Pichola that Udai Singh raised his new city. A bastioned wall encircles it, with five main gates, each armed with iron spikes as a protection against ramming. The Maharana's palace stands on the crest of a ridge overlooking the lake. It is an imposing pile, the largest palace in Rajasthan. Built at various periods, it still preserves a harmony of design, enhanced by massive octagonal towers surmounted by cupolas.

In its sumptuous apartments, decorated by multicolour mosaics, mirror work and inlaid tile abound on all sides, together with some fine paintings and historic relics. Roof gardens afford a wide panorama below. The later island palaces rival the ancient palace on the mainland. Almost in the middle of the lake, Jag Nivas (now Lake Palace hotel) consists of apartments, courts, fountains and gardens. On another island at the southern end, Jag Mandir Palace dates from the beginning of the 17th century and was added to and embellished during the next fifty years. Three storeys high, of yellow sandstone with an inside lining of marble, it is crowned by an imposing dome. Its interior is decorated with arabesques of coloured stones. There is an old saying that he who drinks of the waters of

Pichola Lake is fated to return to Udaipur. The visitor of to-day will probably wish to come back to this enchanting scene without this added inducement.

Other lakes in the immediate neighbourhood, all artificial, like Pichola, are joined to it by canals. Sahelion-ki-Bari Park, at a mile and a half's distance, is a good example of this Hindu art of landscape gardening on a princely scale. It was laid out, as one might say—out of nothing—by Maharana Sangram Singh. A good motor road serpentines its way along the shores of Fatehsagar Lake. Close below the embankment is the Sahelion-ki-Bari, the "Garden of the Maids", so-called. It was designed for the special use of those damsels by the Maharana—the ladies in question having arrived in a bunch from Delhi, as a peace-offering from the Emperor. Ornamental pools, with finely sculptured cenotaphs of soft black stone, surrounded by a profusion of fountains constitute the main décor.

Udaipur's Environs

Some two miles east from Udaipur lie the ruins of the ancient city of Ahar. Cenotaphs of the early rulers of Mewar are to be seen on all sides. Six miles further on we come to Lake Udai, constructed by the founder of Udaipur. These artificial lakes and dams—so essential to the irrigation of Rajasthan—have offered an outlet to the artistic talents of their builders.

At 40 miles north we find another of these at Rajsamand. This lake is of considerable size and possesses a masonry embankment, entirely paved with white marble. Broad marble flights of steps lead down to the water's edge, while three delicately-carved marble pavilions jut out into the lake. Cut into the stones of the embankment there is the longest Sanskrit inscription known in India (1675). It is a poem hewn out on twenty-five slabs, and it recounts the history of Mewar.

At 32 miles south-east of Udaipur lies Dhebar or Jaisamand Lake, one of the largest artificial sheets of water in the world, created by a dam almost a quarter of mile across and over a hundred feet high—no small engineering feat in view of its antiquity. On the embankment there stands a temple to Siva, flanked by six cenotaphs with a carved elephant in front of each. The islands in the lake are inhabited by aboriginal tribes who live there in a highly primitive state. All around Udaipur, far and near, we come across lake and shrine, temple and cenotaph—a wealth of white marble overlooking calm waters, and inter-

spersed with trees. Not all are monuments of victory or relics of peace and plenty. There are the satee stones, commemorating self-sacrifice of women who threw themselves upon the fire while their husbands, pledged to death, hurled themselves against the overwhelming numbers of the invading hordes.

Fourteen miles north of Udaipur is Eklingji, a temple dedicated to the tutelary divinity of the rulers of Mewar. The present building, standing on the site of the original 18th-century edifice is of late 15th-century construction. In the manner of the most sacred buildings in this region, it consists entirely of white marble. The roof is decorated by many hundreds of circular knobs and the whole is crowned by a lofty tower. In the inner shrine we find a four-faced black marble image of Siva. Outside is the statue of Nandi, his bull-mount. At a short distance, Nagda, now in ruins, has borne the brunt of many Moslem invasions. One of the most ancient places in Mewar, it is the site of two temples dating from the 11th century. Both are ornamented with interesting carvings.

Continuing in the same direction north from Udaipur we arrive at Nathdwara. Here is the famous temple of Krishna that draws pilgrims in their thousands from all parts of India. The image, said to be 12th century, was rescued in the north from the iconoclastic fury of the invading Moslems and brought here in 1669. There is a legend that, when it was carried away, the chariot sank suddenly into the earth at the site of the present temple and defied all efforts to move it on.

Forty-one miles away from Udaipur is the historic pass of Haldighati, which has been called the Hindu Thermopylae. It is here that the valiant Maharana Pratap defied the might of Akbar, described in the chronicles of the time as "immeasurably the richest and most powerful monarch on the face of the earth". Outnumbered by a hundred to one and mown down almost to a man, the Rajputs stood their ground and died. Pratap himself, with his trusty steed, Chaitak, managed to get away to the hills to carry on the struggle. He won back finally most of his strongholds, with the exception of Chittor.

The Cradle of Rajput Courage

Taking the road that runs due east from Udaipur, we reach Chittorgarh after 72 miles. The ancient capital of Mewar State, this city represents the origin of Rajput courage. Its ruins today speak eloquently of the deeds of its past. The foundations

of the fort of Chittor are ascribed traditionally to the 7th century, and it remained the capital until 1567.

The glory of Chittorgarh is the Tower of Victory, set up by Rana Kumbha in the middle of the 15th century to commemorate his triumph over the Muslim kings of Gujarat and Malwa. Kumbha, like all the Rajput rulers, was a direct descendant of Bappa Rawal, that great chieftain who reigned in Chittor in the 8th century. This mighty warrior would seem to have walked straight out of a fairy story. He is credited with having been "a giant who stood 20 cubits (best part of 30 feet!) whose spear no mortal man could lift", (that, of course, may have been so). Yet it remains a fact that, since the establishment of the dynasty, fifty-nine princes, descendants of this man of mythical dimensions, have sat on the throne of Chittor.

Placed as it is within a few miles of the frontier of Rajasthan, the front of Chittorgarh presents a somewhat battered appearance. Built on the precipitous edge of a tableland, it has over seven miles in circumference. Inside are ruins of temples, palaces and tanks, ranging from the 9th to the 17th centuries, and the almost intact Tower of Fame, a Jain structure of the 12th century.

Three times was Chittor sacked; the first time at the beginning of the 14th century. This has been likened to a second Troy, since the cause of the trouble was the desire of the Moslem ruler to secure the hand of Rane Padmini, the India Helen, said to be the most beautiful woman in the world. As the city tottered to its fall before the onslaught, a funeral pyre was kindled in a vault. Into it plunged the Rajput women, singing as they went, gaily decked out in their bridal robes. In royal fashion Padmini herself brought up the rear of this procession of death. When the last warrior had died "for the ashes of his fathers and the temples of his gods", all that the conqueror found on entering the city was a wisp of smoke gently ascending from the silent vault.

The second sack was over two centuries later (1534). Once more the Rajputs, seeing that their city must fall, met their death after the same fashion. First the Queen Mother succeeded in having her infant son, the future Maharana Udai Singh, conducted out to a place of safety, and then she led the women into the furnace. Thirteen thousand women threw themselves into the flames, thirty-two thousand men were killed in battle. The third sack took place in the following generation, this time at

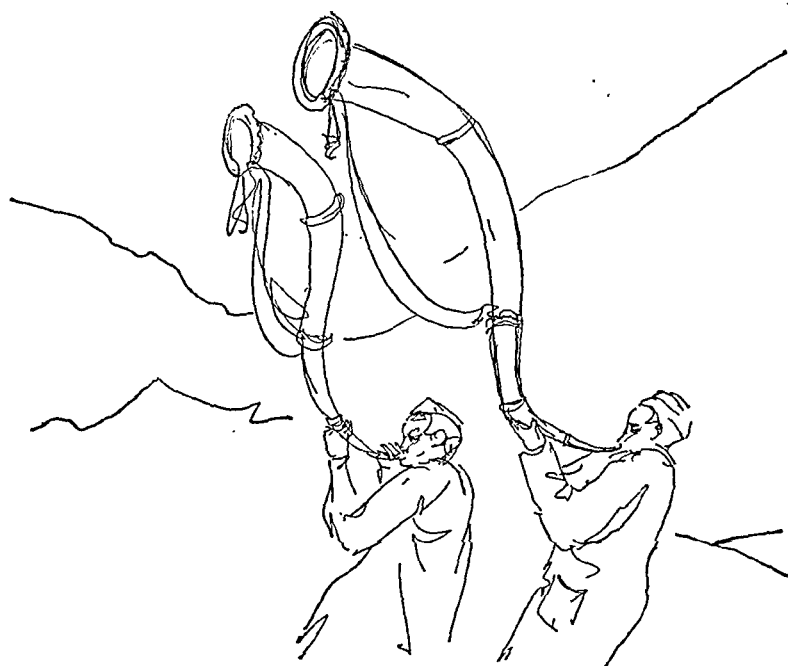
the hands of Akbar the Great Moghul. He was so deeply impressed by the defence of the fort by its two commanders, Jaimal and Patta, that he erected two statues of them on elephants and had them set up at the entrance to his palace at Agra.

Kotah and Bundi

Almost due east with a touch of north lies Kotah, some 184 miles from Chittorgarh. Former capital of Kotah State, the city stands on the right bank of the river Chambal. In the Rajasthan tradition it is surrounded by bastioned walls. Within: the usual palace, a museum and fine public gardens. It is very much in the news today owing to the Chambal River Project, an irrigation scheme intended for inter-state benefit on a very large scale. There are several sites of archaeological interest in the immediate neighbourhood.

North of Kotah lies Bundi, embedded in a narrow and picturesque gorge. A curious feature of the city surrounded by ramparts is the main street with shops almost 6 feet above road-level. The Palace consists literally in acres of stone-built structures, the one opening out from the other. There are gardens galore that rise in terraces up the hillside. What gives insight to the practices found necessary in days gone by, is that the place abounds in spy-holes and in mysterious, foliage-shrouded windows. Even the garden terraces have trap-doors under one's feet that served presumably as *oubliettes* in less peaceful times. Round shields, swords, daggers hang upon the walls. The martial family portraits are sometimes forbidding, with their inordinately long moustaches brushed up to fall back like cat's whiskers. Faintly macabre as all this may appear, those times have passed and all is open and pleasant in Bundi today. Even the fact of adjacent tigers only serves to invest the most innocent-looking woodland glade with glamour.

The present Rajah of Bundi is a most modern person and pilots his own plane. To escape from the dour background of the old palace he has built himself a new one on the lakeside, still in Rajput style, yet resembling more a large country-house. His retainers all wear orange turbans, the larger ones running up to 20 yards in length! Gay colour abounds in Bundi's streets too: carefree Rajput women crowd the ways, their multicoloured skirts flashing in the sunlight. With shiny pots on their heads, a child or a small pack on their backs, they sail by with a smile, accompanied by the jingle of their jewellery.



ABODE OF THE GODS

A Himalayan Holiday

Top o'the world, the Himalayan range at once typifies and symbolizes India, the land of extremes. Land of the world's highest peaks and the world's flattest plains, our attention is now turned towards that miracle mountain range, the Himalayas. Taking the road that forks to the right out of Delhi, we soon sight the foothills and, with the ever-increasing undulations of the way, we have left at last the vast Central Indian plain.

You will pass through Moradabad, Rampur and—perhaps on your way back—through Bareilly. Named after Murad, son of Shah Jahan, Moradabad has little to show except the Juma Masjid mosque erected in 1631. Rampur's fort contains a rich collection of Oriental manuscripts and some Moghul paintings. Important rail and industrial centre, Bareilly was the chief city of the Rohillas, a plundering Afghan tribe who provoked a short but bloody war (1773–74) with the Nawabs of Oudh and the British. The Khandan mosque bears some Persian inscriptions

NORTHERN U. P./Introduction

which date back to the 13th century. About 20 miles to the west lie the ruins of a fortress city, Ahich-Chatra, where excavations have unearthed sculptures, pottery and Buddhist stupas ranging from the third century B.C. to 900 A.D.

Not long after, the first gleams of snow (and always a slight surprise)—not on the horizon, where one might expect to find them, but right up in the sky, sitting literally in and on the clouds. This, our first glimpse—though a good hundred miles away—of that great frontier bastion that divides India from Tibet, constitutes one of those first-sights never to be forgotten.

The road now begins to wind its way up in and out among the foothills, and soon we lose sight of the distant gleam only to be surprised once more on its sudden re-emergence after some forty miles of climbing. "*Comme vous montez, ils montent*", thus have the French apostrophized this strange phenomenon. The higher we rise, the higher they seem to tower over us. This time they emerge more stupendous than ever in the astounded sky. Abode of the Gods indeed—as the awestruck inhabitants of these exalted regions have for centuries described them—the Himalayas leap once more to view.

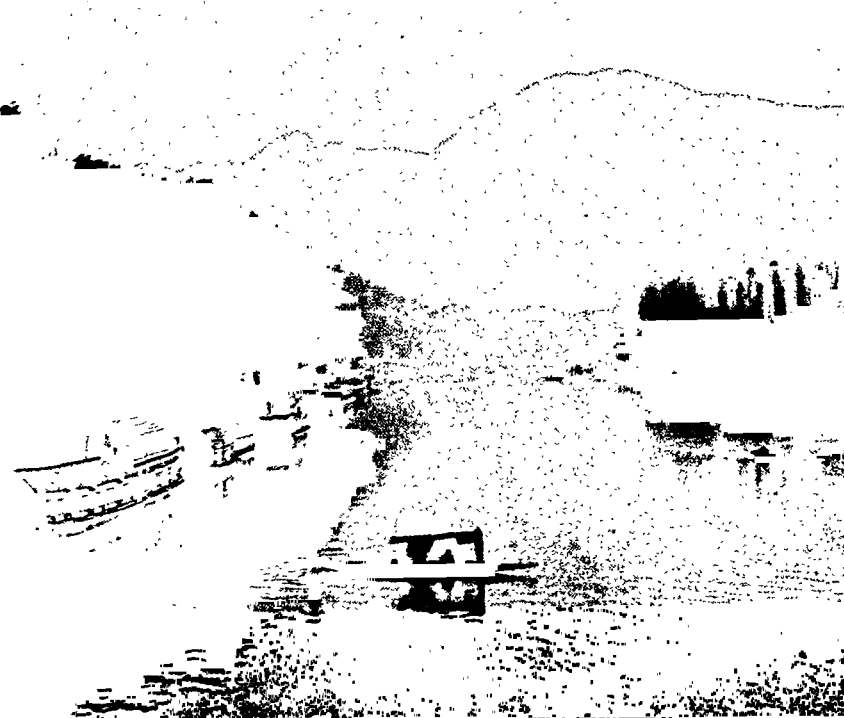
The people, born under such imposing geographical auspices are, not surprisingly, physically upstanding and "easy to look at". The sturdy and self-reliant women enjoy a greater degree of freedom than their sisters elsewhere in India. As a race of mountain peasants they are subject to diverse superstitions. Yet their superstitions are not so wholly unscientific as they would seem. They plant, for example, their vegetable growths in strict accordance with the phases of the moon—and so on.... Born musicians, almost all of them dance and sing as naturally as they walk and eat and sleep. Dancing on the village green forms an integral part of their week's routine. Religious festivals alternate with fairs and such red-letter-days as these constitute a well-nigh unbroken chain throughout the temperate and pleasant summer months.

PRACTICAL INFORMATION FOR NORTHERN UTTAR PRADESH



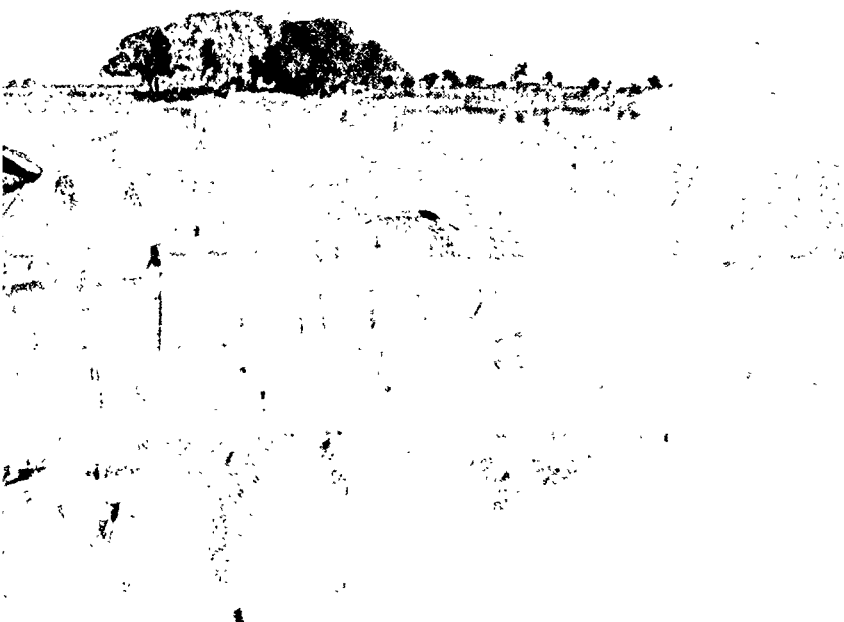
WHEN TO GO? The autumn colouring of the foliage in the Central Himalayas has got to be seen to be believed. September-October is also the best season for hiking (except in the higher altitudes).

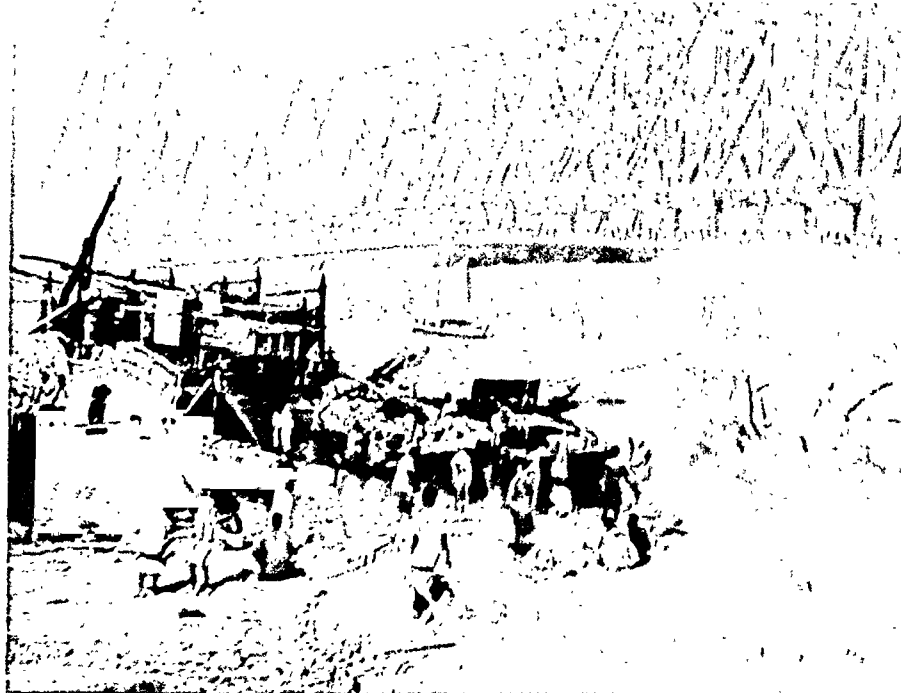
March and April is flower time in the foot-hills while lovers of wild flowers of the upper reaches will have to come in June and July when they can see



shmir houseboats may be the image of the perfect escape for
itors to India, but to these rural women gathered around the
lage well, the center of their universe, escape is an unknown
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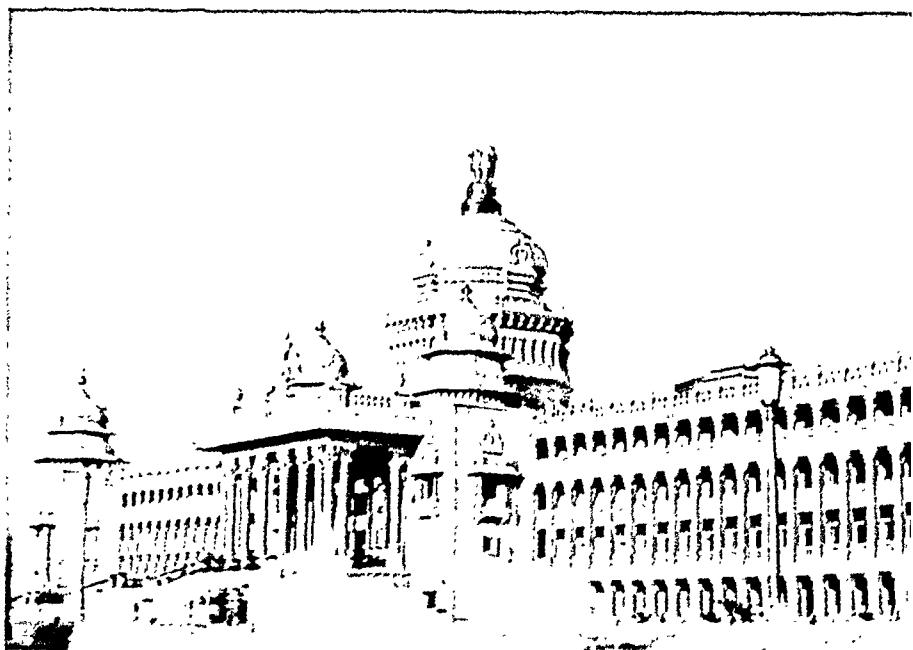
Photos Gov't Tourist Dept.





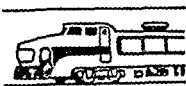
Howrah bridge presides over Calcutta's lifeline, the Hooghly River. Far to the southwest is Mysore's State Assembly at Bangalore, a mighty symbol of India's federal structure.

Photos: top Marc Riboud—Magnum, bottom D. Connery



NORTHERN U. P./Practical Information

the glory of dwarf rhododendrom bushes resplendent with pink and mauve blooms. Visiting season: end of March to July; September to early November. Average temperatures in the foothills: Winter 40° to 50° F. Summer 80° to 100° F.



HOW TO GO? There is only a seasonal, three times-a-week air-connection with the Himalayan foothills: Delhi—Pantanagar and/or Phoolbagh (near Haldwani—one hour). From here you proceed by bus or taxi to Naini Tal (44 miles), Ranikhet (74 miles) or to Almora (79 miles). By rail you alight only 22 miles away, at Kathgodam: The *Upper India Express* and *Lucknow Mail* (airconditioned) leave Delhi in the evening; change at Bareilly to airconditioned *Kumaon Express*. Another railhead further west is Dehra Dun, which receives daily two express trains from Delhi and the *Doon Express* coming from as far as Calcutta (via Benares and Lucknow).

Although there are no national highways in this region for the time being, most of the main roads are in a good state of repair. Mileages to Hardwar—more or less in the geographical centre of the region—are as follows: from Delhi via Ghaziabad—Meerut—Muzzafarnagar—Roorkee, 125 miles; from Benares (Varanasi) via Allahabad—Kanpur—Aligarh—Buland Shehr—Meerut, etc., 583 miles. Naini Tal is 197 miles from Delhi via Moradabad and Mussoorie 168 miles via Dehra Dun.



WHAT TO SEE? The Kumaon Hills and their rivers have from the earliest times been looked upon as the home of the gods Indra, Siva and Varuna. Nearly 80 Himalayan peaks of over 20,000 ft. tower over them. Naini Tal, Ranikhet and Almora are the more important among the Kumaon hill stations. Almora is also the departure point for an excursion to Pindari Glacier. Nestling in these foothills, Corbett National Park is the home of many species of wild animals. Mussoorie is the most important resort of the Siwalik Hills.



FAIRS AND FOLK DANCING. Apart from the festivals celebrated all over India here are the fairs (*melas*) peculiar to the region:

Kumaon Hills: *Uttargayani* is a religious fair held in January at Bageshwar, 37 miles from Almora. Devotees come in thousands to have a dip in the Saryu River. Fasting and chanting at the temple of Siva characterise the occasion. *Nanda Devi* is the most important and most colourful of the fairs in the Kumaon region (August-September) held in Almora, Ranikhet and Naini Tal, but its best observance takes place in Almora in honour of the "patron deity" Nanda Devi, the goddess identified with Parvati, Siva's consort. According to legend, she killed a demon who was in the garb of a buffalo. To commemorate this event, buffalo sacrifice is offered, presumably to re-enact the battle. People from distant villages throng to the town. Women in their singularly colourful costumes and glittering silver ornaments, men and children singing and dancing to the accompaniment of the local *hurka* (drum) present a rare spectacle of gaiety.

Doon Valley: *Tapkeshwar Fair*. There is a temple 3 miles from Dehra Dun in the Garhi Village known as Tapkeshwar. Every year on the occasion of *Shivratri* a colossal fair is held here. Tens of thousands of people in their colourful costumes throng the village streets. *Jhanda Mela* is perhaps the biggest and the best-celebrated fair in the Doon Valley. To commemorate Guru Ram Rai, a flag is hoisted on a very long flag-staff every year on the 5th day after Holi (early March) in the Jhanda Mohulla area. A great occasion for the followers of the Guru who arrive from the remotest corners of the country. The fair lasts for about 10 days. Colourfully dressed people

NORTHERN U. P./Hotels

from neighbouring districts pour in, particularly from the Punjab. *Chandi Deri Ka Mela* fair is celebrated in April in Rajpur, seven miles from Dehra Dun on the way to Mussoorie.

Hardwar, being a holy place, has festivals all year round. Among them the Hindu New Year's day—Sambatsar—which falls between 20th March and 10th April. Towards the middle of April the town holds its largest mela the *Bishuwaat Sankranti* which is also D-Day for the season's pilgrimages to Badrinath, high up in the Himalayas, some 200 miles away.

Community dancing, almost extinct in the plains, continued to flourish in the Himalayan hill districts. The *Jhora* is a Kumaon dance in which men and women of all castes join linking arms as they dance in a circle. The *Chhapeli* is the dance of lovers and is performed by couples holding a mirror in one hand and a handkerchief in the other. Only a few people are competent to perform the *Jagar*. It deals with evil spirits and is believed to have the power to rid the community of epidemics and other misfortunes. The small polyandrous community of the Jaunsars on the borders of Himachal Pradesh have preserved a wealth of folk dances. *Thali* is the graceful dance of their women; *Jadda* and *Jhainta* are dances in which men and women whirl together with gay abandon. The *Thora*, in which men dance to the accompaniment of big drums, holding swords in their hands, is a vestige of their early war dances.



HOW TO GET ABOUT? Regular bus services of Uttar Pradesh Roadways and Kumaon Transports connect all localities: thus Almora can be reached from Kathgodam directly or via Naini Tal. Hard-

war is linked by nine direct buses a day with Delhi; with Rishikesh in the north, with Dehra Dun, Mussoorie, Chakrata, etc. Rishikesh is linked by bus to Joshimath and other places further north. One can travel by bus to Ambala in the Punjab. Garhwal Motor Union buses will take you as far as the fair-weather road to the north permits—to Tehri. Always buy "upper class" tickets, i.e. first class. Taxis are not expensive, 1 rupee per mile for a taxi holding 4 passengers. To give an example: a run from Kathgodam to Naini Tal, a matter of 23 miles, costs Rs. 23. Walking along bridle paths is made possible by the numerous rest houses scattered about the mountainous regions (see our paragraph *Hiking*).

HOTELS AND OTHER ACCOMMODATIONS

(Note: airconditioning is not needed in hill country)

ALMORA. One mile from bus terminus, *Deodar Hotel* is considered the top establishment (inexpensive), but we prefer the *Tourist Home*, which has better sanitary fittings and kitchens attached to all suites: half a mile from bus terminus. The best Indian style hotel is the *Ambassador*, rock bottom. There is a District Board *Dak Bungalow* with cook available; first-come-first-housed. The *Circuit House* is far superior (attd. bathrooms, etc.) but you will have to write to Deputy Commissioner 2 weeks ahead. M.E.S. *Inspection Bungalow*, contact S.D.O.-M.E.S. Ranikhet.

BADRINATH. *Inspection Bungalow* (reserve: Exec. Engineer P.W.D.,

Pauri).

BAREILLY. Two hotels, moderate in every respect, the *Royal* and the *Civil & Military* are the leading establishments. A *Dak Bungalow* in the cantonment area and the *Railway Retiring Rooms* complete the list.

CHAKRATA. *Dak Bungalow*, first-come-first-served.

CORBETT NATIONAL PARK, between Ramnagar and Ranikhet, has no less than a dozen *Forest Rest Houses*, most of them in and around the game sanctuary. If you are only passing through, the *Mohan Rest House* on the Moradabad—Ranikhet Road, at a spot called Dhangari, is on the left, close to the access road.

DEHRA DUN. Situation not too bad: the *White House*, Lytton Rd., has 18 moderately priced rooms, while the *Regent*, more central, 42-A, East Canal Rd., is inexpensive; somewhat better: *Kwality*, Rajpur Road, 10 rooms, *Aroma*, New Road, 12 rooms. Doon Guest House is farther out, at 26 Rajpur Rd. Among the Indian style hotels the *Doon View*, on the same road but nearer to city centre, is considered best. If you contact the District Magistrate you might get into the *Circuit House*, over 3 miles from centre but there is always the *Inspection Bungalow* (near Clock Tower), contact Exec. Engineer P.W.D. Dehra Dun, and a *Forest Rest House* on Chakrata Rd. near Bindal Bridge (Divisional Forest Officer, D.D.).

HARDWAR. No Western style hotels and only vegetarian food in this locality but *Anand Niwas*, near Sabzi Mandi; *Royal Hotel* at Gau Ghat and *Shantiniketan* at Harki Pairi will do for a night. There are 5 *Railway Retiring Rooms* and 5 *Canal Inspection Houses* (two of which provide cook but no bedding, Contact Exec. Engineer, Canal, Roorkee). If you have decided that you *must* stay in Hardwar you can approach the Regional Tourist Bureau who might be able to put you up at one of the 17 *Guest Houses*, private places built by rich religious-minded Hindus where accommodation is free.

KEDARNATH. *Inspection Bungalow* (reservation: Exec. Engineer P.W.D. Pauri).

LANDSOWNE. *Inspection Bungalow* (Exec. Engineer P.W.D.) and *Forest Rest House* (Div. Forest Office) but you can usually be accommodated without prior request.

MORADABAD. *New Castle*, Western style, Civil Lines, 15 rooms, is the only good hotel. There is an *Inspection Bungalow* (Exec. Engineer P.W.D., Moradabad) out of town. The *State Hotel* at nearby Rampur is not too bad.

MUSSOORIE. Hotels galore: first and

foremost, *Savoy*, with 121 rooms (most with att'd. bathroom) spread over several arcaded pavillions set in a large garden; Western, Indian and Chinese cuisine; tennis courts, swimming pool, ponies, night club with cabaret in season; first class superior. *Hakman's Grand*, on the Mall, is runner-up, first class reasonable. Moderate and partly Indian style: *Connaught Castle*, *Walnut Grove*, *Kashmir*, *Roan Oke*, *Mussoorie Club*. Inexpensive: *Himalaya Club* at Landour and two establishments at Kulri, the *Sylverton* and *Doon View*. Also *P.W.D. Bungalow* and *Y.W.C.A.* Many cheaper Indian style hotels. Bungalows available through house agents.

NAINI TAL. The *Grand*, on the shores of Naini Lake, has 12 singles and 19 doubles, all with bath; dining room serves *muglai* dishes; first class reasonable. Open April-October. Ditto for *Waldorf*; 26 rooms with bath; *Swiss*, 18 rooms with bath, and *Belvedere*, 19 rooms. Moderate and excellent (both at Malli Tal): *Metro-pole* (open March-Nov.), 84 rooms with attached baths; dancing on week-ends; 4 tennis courts, badminton. *Royal* (open April-Oct.), 43 rooms with baths; cocktail bar. Inexpensive: *Elphinstone*, *India*, *Alka*, *Garden House* and several others. The *Y.M.C.A.* and *Y.W.C.A.* offer food and accommodation largely on Western lines, rock bottom. *Inspection Bungalow* (res. District Board, Almora). *West View*, moderate.

RANIKHET. Best hotel is *Westview*, 20 rooms with bath. Excellent food and service. Next best are *Norton* and *Moon* latter with 14 rooms, *Dist. Board Dak Bungalow* (reserve Adhyakash Antaram Zila, Parishad, Almora); *Forest House*, (Sub-Divisional Officer, Ranikhet).

RISHIKESH. *Inspection Bungalow*, (contact Exec. Engineer P.W.D. Dehra Dun or simply walk in!). For converts: the Maharishi's pad, made famous by The Beatles and other jet-set pilgrims.



RESTAURANTS. In Dehra Dun: *Kwality*, *Majestic*, both Rajpur Rd.; *Royal Café* and *Indiana*, both Astley Hall. In Mussoorie: *Kwality*, *Royal Café* and *Neelam*, all Kulri Bazar; *Rajkamal*, *Jeet*, *Windsor's Whispering Windows*, all in Library Bazar. In Hardwar: *Green's*. Almora: *Kwality*. In Naini Tal: *Shady Grove*, *Casnova*, *Saklay's*. Rishikesh *Amar*,



CORBETT NATIONAL PARK. The Park is 183 miles by road from Delhi (Delhi-Ramnagar 152; Ramnagar-Dhangari Gate 12; from Gate to Dhikala-main entrance-19). There is an elephant stationed at Dhikala to take visitors around. Numerous watch towers (*machan*) are scattered over the park which has an area of 125 sq. miles. Only daylight photography is permitted. The fauna at Corbett National Park consists of a variety of species. There are wild elephants, a large number of tigers, a few leopards, hyaenas and jackals with an occasional Himalayan black bear, a few sambhar, some magnificent hog deer, wild cats, squirrels, etc. The Ramganga offers splendid mahseer fishing during spring and summer months. There are also huge *goonch* that lurk in the rapids and deep pools and a good many other fish that are not usually caught on rod and line. In the spring the entire area—with the new leaves of Sheesham, the scarlet flowers of Dhak, the famous Semal tree, the mauve blossoms of the *Bauhinias* and the sparkling waters of the Ramganga—forms a scene that can have few equals in the world.

The Park can be visited from 1st November to 31st May, but the best period is between March and May. In monsoons, the roads become impassable and repair work is completed only by December.

The nearest railhead is Ramnagar (148 miles from Delhi); for persons arriving from Bombay, Calcutta or Lucknow the most convenient railhead is Haldwani. For road transport from Ramnagar onwards contact Kumaon Motor Owners Union (tel. 6) or Wild Life Warden at Ramnagar (tel. 32) whose jeep can be hired for going to the park. To proceed from Haldwani, contact K.M.O.U. Manager, Haldwani or U.P. Roadway Manager, Kathgodam.

Accommodations: Double-storeyed Forest Rest House and Tourist Hutment at Dhikala with attached bathrooms and showers. Reservations at Dhikala through Wild Life Warden, Western Region, Ramnagar, P.O. Nainital Dist. (Tel. 32). If required, permits for fishing can be obtained by writing to Divisional Forest Officer, Kalagarh Forest Division, P.O. Landsdown (Dist. Garhwal).



SHIKAR AND FISHING. The hunting season lasts as a rule from mid-September to mid-March with slight variations according to region. The principal game is the tiger, panther, snow leopard in the higher reaches, Himalayan bear, barking deer, mountain goat and a wide variety of fowl. Fishing: mahseer and several varieties of trout. The licensing system—split into so many licensing authorities—is rather complicated; we advise you to contact through your travel agent one of the Indian shikar outfitters.



HIKING. The Central Himalayas are known as the Abode of the Gods and some of the holiest Hindu shrines can be found high up in the mountains: Badrinath, Kedarnath, Gangotri and Yamnotri. Every year more and more people from all over India and other countries visit the region, some of them attracted by its religious associations, others by its wild beauty and grandeur. We describe here some of the more popular treks.

Note: Foreign visitors desirous of hiking to places on or across the Inner Line of the Himalayas (Badrinath, Kedarnath, Pindari, etc.) should obtain written permission of the Ministry of External Affairs, Government of India, New Delhi.

CENTRAL HIMALAYAN TREKS

1. *Rudraprayag to Badrinath via Chamoli-Pipalkoti-Gulabkoti-Joshimath* (by bus). On foot: Joshimath-Pandukeshwar (8 miles)-Badrinath (11 miles); elevation: from 6000 to 10,250. At all these stages there is a P.W.D. Inspection Bungalow; reservation authority Exec. Engineer P.W.D. Pauri. A three-four days' hike.

2. *Rudraprayag to Kedarnath, via Kakaragad* (last bus stop)-Gupta Kashi (4 miles)-Phata (9 m.)-Gauri Kund (8 m.)-Kedarnath (7 m.). Elevation: from 3000 to 11,700. Reservation authority for accommodation along this route: Secretary, District Board and Exec. Engineer both at Pauri. A two days' hike. Hire porters at Rudraprayag.

3. *Kedarnath to Chamoli, via Gauri Kund-Phata-Nalapatan-Ukimath-Tungnath-Gopeshwar-Chamoli* (total 50 miles). Elevation: from 11,700 to 1000 ft. P.W.D. Inspection Bungalows at all stages. Reservation authority Executive Engineer P.W.D., Pauri. Four days or less.

4. *Almora to Pindari Glacier, by bus to Kapkot* (where you must arrange for ponies and coolies)-Loharkhet (10 miles)-Dhakuri (6 m.)-Khati (6 m.)-Dwali (7 m.)-Phurkia (3 m.)-Pindari Glacier (3 m.) P.W.D. Bungalows at all stages; reservation authority S.D.O., P.W.D. (B & R), Bageshwar. Bring a tent for camping at Martoli near the Glacier. Elevation from 3500 ft. to 11,000 ft. Sundardhunga and Kaphini Glaciers can be visited en route.

A trip to the Pindari Glacier is well within the capacity of any hiker, and the effort involved is amply rewarded by the views en route and the magnificence of the glacier. Six or seven days are required for this trek. The best time to visit the Pindari Glacier is from May 15 to June 15 when the flowers are in bloom and the snow bridges have not melted away, or from September 15 to early October, when the air is free from haze and the Trail Pass is still negotiable. The glacier is 3 miles from Phurkia and the march involves a climb of 2,500 ft. An early start enables the visitor to spend some time on the glacier and take in its grandeur and beauty. The return journey can be shortened by halting only at Dwali, Dhakuri and Kapkot.

5. *Mussoorie-Chakrata via Saingi* (9 miles)-Lakhwar (7 m.)-Nayhtat (6 m.)-Chorani (9 m.)-Chakrata (7 m.). Ups and downs starting at 6600 ft and ending at 7000 ft. Dak Bungalows at all stages, reservation not necessary.

6. *Chakrata to Himachal Pradesh boundary (towards Simla) via Desban* (7 miles)-Mandali (12 m.)-Kalhyan-Tiuni (12 m.)-Arakot (9 m.). Elevation: from 7000 ft. to 2900 ft. Forest Rest Houses at all stages; reservation authority District Forest Officer, Chakrata.



SHOPPING. The things to buy here are shawls, rugs, carpets, Tibetan blankets, furs and locally-made curios. The best shopping centres are: at Almora, Lal Bazar, Malli Bazar; U.P. Government Handicrafts Emporia at Naini Tal; Kulri and Landour at Mussoorie; Moti Bazar and Upper Road in Hardwar; Paltan Bazar, Astley Hall and Connaught Place in Dehra Dun; Jhanda Chauk Bazar, Kshtra Bazar and Bharat Mandir Road in Rishikesh.



CLUBS AND SPORTS. Dehra-Dun: Doon Club, New Survey Rd., Shiwalik Club, Lytton Rd., Ajanta Club, Karanpur. Mussoorie: Gymkhana Club, Savoy Hotel. Hardwar: Rifle Club. Ranikhet: Ranikhet Club (golf course). Naini Tal: Yacht Club (sailing craft available to temporary members); New Club; Rotary Club. Fishing: licensed by Divisional Forest Officers of the various regions.



USEFUL ADDRESSES. *Tourist Information:* Uttar Pradesh Govt. Tourist Bureau, 9 Astley Hall, Dehra Dun (also at Rishikesh and Mussoorie); U.P. Govt. Tourist Sub-Bureau and District Information Office, Almora; Regional Tourist Bureau, The Mall, Naini Tal; U.P. Govt. Tourist Bureau, Ranikhet, tel. 27 (Supplies on loan equipment to hikers).

Travel Agents: Chugh, Astley Hall, Dehra Dun, tel. 434.

Sanskrit Education in Hardwar: Gurukul Kangri Vidya, on Kankhal-Jwalapur Rd. Its pharmacy manufactures Ayurvedic medicines; teaches Ayurvedic medicine; about 2½ miles from Rly. Station. Gurukul Mahavidyalaya, another ½ mile further up the road; imparts Sanskrit education on ancient lines. Sanskrit and Ayurvedic education at Rishikesh: Kalikamli Wal Kshtra. Yoga is taught at the Shivanand Ashram Divine Life Society and Yog Vedant Forest University.

EXPLORING THE FOOTHILLS

We now pass through the foothill regions so beloved of Mahatma Gandhi, arrive at Naini Tal (*tal* means lake.) This is the Lake District of the Kumaon Hills and lies at over 6,000 feet above the sea. Naini Tal has the additional advantage of never having been officialized by the brush of Kipling's "Plain Tales from the Hills". Divided into two parts, Malli Tal and Talli Tal (upper and lower lake) it has a charm very much its own. The prettiest among the many other lakes are Bhim Tal and Naukutchia Tal (the nine-cornered lake), only a few miles away.

To the west, Ramnagar is the starting-off point for Corbett National Park, named after that fearless huntsman and generous wild-life pioneer, Jim Corbett, author of "Man-Eaters of Kumaon". He grew up in these hills and was held in high esteem by the people, a number of whom he saved at the risk of his own life. The park extends over an area of 125 square miles and holds all sorts of wild animals, including elephants, tigers, leopards, black bear, etc. There are watch-towers of safe heights and conducting officers—authorities on jungle-lore—to guide you to suitable spots near the game tracks. At Dhikala Rest House there is a (tame) elephant waiting to take you around.

Some few miles east of Ranikhet we find Almora. Surrounded by a circle of hills, each with a little temple on top, the town itself—perched on a ridge which looks like a saddle—is compact and picturesque.

At Joshimath (6,150 ft.)—the winter seat of the Badrinath shrine—you will come across the semi-pastoral, nomadic Bhotias, an Indo-Mongoloid people whose life is undergoing a severe

change now that trading with Tibet has become difficult. Their greatest possession is the yak which serves as beast of burden and provides milk, butter and meat. The butter is invariably rancid and is taken with green tea or parched barley flour. They rub butter on their body to ward off the effects of dry winds. To the east, the steep Nanda Devi Summit (25,650 ft.) appears like a pyramid. Snow, blown off by winds, gives the impression of smoke over the grey rocks and locals call it the kitchen of their deity, Nanda Devi.

A Close-Up of the Snows

From Almora we may penetrate, by pack-track roads, jeepable only under favourable weather conditions, to the Pindari Glacier. This takes us through some of the most dramatic scenery in the Himalayas and leads us up under the very shadow of the snow-covered giants. We proceed stage by stage, with well-equipped dak bungalows at frequent intervals. As we reach the upper levels the trees fall off—pines cease, and we enter an enchanted garden of fern, wild flower and rhododendron. The glacier itself, over two miles in length and some five hundred yards wide, backed by mighty mountains, faces the unwary traveller with a gorgon gaze and leaves him with an indelible impression of grandeur.

We come next to Badrinath and Kedarnath, both of them shrines to the gods Vishnu and Siva. Set over ten thousand feet up in the mountains they constitute at once objectives of Hindu pilgrimages and lode-stone to the off-the-beaten track addict. From here we come down, feeling our way along pack-track and jeep roads until we reach beautifully situated Pauri where we descend towards Landsdowne—56 miles away—a military depot in British times where some of India's Victoria Cross winners were groomed for battle. This deserted cantonment is now an inexpensive hill station. Turning west at Kotdwara we reach Hardwar with its *ghats* and Hindu faithful praying alongside the banks of the still young Ganga (Ganges). These ghats contain stones traditionally impressed by the footsteps of the great God Vishnu himself, objects of the greatest veneration to all those pilgrims who flock to this sacred centre from far and wide.

One of the early names for Hardwar was Gangadwara, which means the Gate of the Ganges, as representing one of the mythical sources of this mighty river. This ancient city is situated

at the mouth of a gorge through which the river spills out onto the plains. At this point the flood of rushing water splays out into a network of shallow channels—interspersed by a little net of wooded islands—that flow down leisurely into the main stream some miles below.

Rishikesh, a typical hilltown further north, is yet another place of pilgrimage, and was in the news a few years ago when The Beatles and other film and music stars came here to try "instant meditation". All the houses have sloping roofs and latticed verandas and in front of every gate a cow or two. Shoppers in native costumes and swathed in rugs crowd the stalls jutting out on both sides of the narrow streets. Shrines are numerous along the Ganges. Fish in this part of the river are regarded as sacred, with the result that they have become perfectly tame and swarm fearlessly to the surface to catch the doughball offerings thrown to them.

A Gay Perch in the Mountains

Turning north once more we pass through Dehra Dun, the railhead and important Government administration centre, and twenty-two miles further on—but this time by good motor road—we reach Mussoorie. The Indians say the British discovered their hill stations for them. It became second nature for Europeans in India to spend their weeks of leave and leisure, or a mere week-end, away from the perspiration and preoccupation of routine ritual performed under giant *punkah* fans and latter-day air-conditioning. So they moved up to the hills and invaded those sanctuaries of snow and silence, hitherto haunts to the hermit and the superstitious hillman. Westerners, they infected these solemn solitudes with a spirit of ease and Anglo-Saxon levity—of cultured ease maybe at times, yet at others of an unseemly syncopated frivolity.

Mussoorie rises on a horseshoe-shaped foothill that overlooks, on the one side, the great plains sweltering in their pestilential heat—the holy river Ganges sluggishly oiling its way across them—and, on the other side, the vibrant, magnetic silhouette of the Himalayas. Here caste distinctions are cast to the four winds. Or, better said, the true Brahminic spirit reigns—a mental freemasonry that, like a good "mixer" that it is, welds in a well-met *camaraderie* the Maharaja (whose ilk still frequent this haunt) and the kindred soul, be he a fellow sportsman or a simple businessman. Such was Mussoorie of the past, and such it still remains—gay, friendly and cosmopolitan.

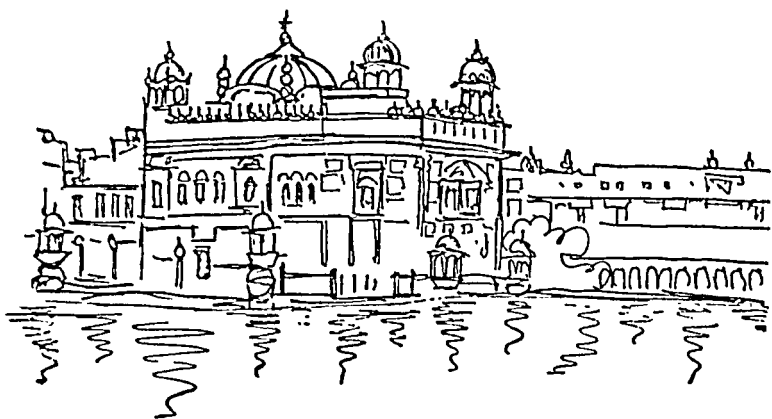
Landour, which lies 900 feet higher than Mussoorie, was first developed as a military station but gradually became an integral part of the hill resort. From Mussoorie we can make excursions in many directions. Turning due east we arrive at Tehri, a picturesque spot high up in the neighbouring hills. From there, if we are enterprising enough, we can trek across to Gangotri—the more or less authentic source of the Ganges—and realize the ambition of every Hindu pilgrim. The scenery, at almost every point, is magnificent. Forest rest houses abound as stage follows stage. Canyons, cascades and rushing rivulets greet us at each turn of the way. Ten thousand feet up in the sky, Gangotri rears its famous temple on the right bank of the river, dedicated to the Goddess Ganga. On the opposite bank there are a few small huts, inhabited by *sadhus* (ascetics) who have settled here for life; some mere escapists from the turmoil of the world of man, others inflamed by an all-consuming zeal to pierce the secrets of the Universe.

Hill-locked Chakrata

Returning from the rarefied atmosphere—as much psychological as physical—of these Himalayan high-points, we find ourselves in Chakrata, a quiet little hill station at about 7,000 feet and some 58 miles from Mussoorie on the road to Simla. The town is less than a hundred years old and in itself of small interest to the visitor, having been used mainly as a depot for British troops. But it is surrounded by forest glades and walks of an astounding beauty and, from the adjoining village of Deoban (9,400 ft.) a Himalayan panorama spreads forth second to none. There is good sport to be had, ranging from wild fowl to such big game as panther and bear; individual specimens of the latter sometimes stroll right into town!

The region of Chakrata is inhabited by an estimated fifty thousand tribal people. During the Aryan invasion of the Indus Valley some tribes broke off from the parent hordes and marched towards the Himalayas and settled there. Untouched since the dawn of Indian history by the rise and fall of glittering empires in the plains below, the Ranwalthas are far removed from the present.

At some 23 miles from Chakrata lies the Palace of Lakhamandal, in the exquisitely carved precincts of which, in legend, people used to be burnt alive for the lightest of reasons.



PUNJAB, HARYANA AND H.P.

Rugged Sikhs and Mountain Peaks

Focus of pilgrimage to mountain shrines and the home *par excellence* of some of the best fighting men of India, the Punjab offers the visitor a variety of interests centred in a land of sparkling streams, of golden harvests and majestic scenery. It is here that the *Bhagavad Gita* (Song Celestial) was imparted five thousand years ago to the inspired perception of Arjuna by the Lord Krishna himself. It is here that we may visit the Golden Temple of Amritsar, set like a jewel in the "Pool of Immortality" and drawing its Sikh devotees from every corner of the vast sub-continent.

Its capital, Chandigarh, also capital of the new (1966) state of Haryana, is the embodiment of all that is most modern in architecture. Though not congenial to all, this *art nouveau* gives striking evidence of a spirit of enterprise and adaptability to current lines of thought and innovation. In the Valleys of Kulu and Kangra, we return to the early Punjab of dance and song and fêtes and fables.

This territory, about the size of Pennsylvania and inhabited by over 16,000,000 people, has the usual chequered history of Indian states. Towards the close of the 10th century the Rajputs of northern India were subjected to attacks by Mohammedan

invaders, who broke in through the North-West passes. Seasoned warriors, they soon overcame the resistance offered by the Rajputs: by 1027 the Punjab had become a Moslem-governed province.

The Moghuls occupied the Punjab early in the 16th century and barely two centuries later, they were supplanted by the Sikhs who had been contending with them for power in the North. Ranjit Singh who became head of the Sikhs at the age of 19, organised an army which fought the British stoutly in 1846 and '49. After several tough encounters, the Punjab came under British rule which lasted till 1947, when the creation of Pakistan resulted in the partition of the country. This was to bring a mass exodus of the Hindu and Sikh communities from Pakistan into India. Their enterprise and industry have won for the Punjab hitherto unknown prosperity within a few years. These events have left their stamp on the people: they are full of adventurous spirit and imbued with an eminently practical outlook on life.

PRACTICAL INFORMATION FOR THE PUNJAB, HARYANA AND HIMACHAL PRADESH



WHEN TO GO? From October to March for the Punjab, a region which can be very hot in summer; from April to end of June to the mountains of Himachal Pradesh—unless you have decided to do some skiing or other winter sports in and around Simla. This is the region to which heat-crazed residents of the Indian plains flee in the middle of hot summer humidity.

How to Get to Town from Airport: Airline passenger coach is the most dependable. Taxis, if available, 60 cents (5s), both in Chandigarh and Amritsar.



HOW TO GO? By air from Delhi: to Chandigarh (1½ hrs.); Amritsar (2 hrs.); Kulu (2½ hrs. with a stop at Chandigarh). There are some excellent trains linking this region to the rest of India: the airconditioned *Amritsar Mail* from Calcutta (Howrah), two nights and one day; the airconditioned *Frontier Mail* (Delhi—Amritsar) a pleasant overnight trip; the airconditioned *Howrah—Delhi—Kalka Mail*, passing through Chandigarh and connecting with Simla by Diesel train; the *Pathankot Express* and the airconditioned *Punjab Mail* from Bombay (Victoria) and the *Nangal Dam Express* from Delhi.

By road; by car from Delhi to Amritsar it's 273 miles on Highway 1 via Ambala—Ludhiana and Jullundur. You take the right fork after Ambala for Chandigarh and Simla. Pathankot is an extra 74 miles from Jullundur.



FESTIVALS AND FOLK DANCING. The Punjab has a large Sikh population and their festivals are celebrated here with great gusto. January marks the culmination of winter. Popular melodies are

sung around huge bonfires. In April/May, Baisakhi Day is celebrated with *bhangra* dancing for on this date did Guru Gobind Singh weld the Sikhs into a martial community in 1699. Kulu and Kangra valleys hold some of the most picturesque fairs and religious festivals in India, especially during Dussehra (Sept./Oct.). The Minjar Mela (fair) at Chamba and the Jwalamukhi Mela, held in April and October, are rightly famous; throngs of hill people in colourful costumes come in to the towns on those dates. Here is a list of some important fairs. Their dates vary according to the lunar calendar.

Name of fair	Place	Date	Significance	Extent of gathering
Shivratri Fair	Sarbari, Baijnath and Kunj Darwar	15th to 18th Feb.	Religious. To pay homage to Siva	5,000 to 6,000
Sallana Fair	Sallana, Palampur	29th to 31st March	Wrestling matches	8,000 to 12,000
Holi Fair	Sujanpur, Tira, Hamirpur	4th to 6th March	Religious festival	4,000 to 10,000
Kanihara Fair	Kanihara, Kangra	30th and 31st March	Wrestling matches and cattle show	4,000 to 8,000
Bhikhashah Fair	Bhawarna, Palampur	17th to 19th May	A big cattle show is held	6,000 to 8,000
Dal Fair	Upper Dharamsala, Kangra	3rd September	People take ritual baths in Dal Lake and Bhagsu Nath Springs	3,000 to 5,000
Nawratra Fair	Kangra Jwalamukhi	3rd to 12th April	To pay homage to goddess Jwalamukhi	3,000 to 5,000
Nagini Fair	Nagini, Nurpur	25th August	To make offerings to the goddess Nagini, the Snake-Mother	4,000 to 5,000
Dussehra Fair	Kulu, Jwalamukhi, Chamba	7th to 12th October	To honour Lord Raghunath and mark the death of Ravana, the demon-king	8,000 to 10,000

The *bhangra* with its manly movements is the most popular folk dance of the Punjab peasantry. There are no hard and fast rules. The dancers swirl round to the rhythm of drums, clapping and waving their sticks in joyful abandon. Brightly coloured turbans, a matching skirtlike *lungi*, a long Punjabi shirt and a black waistcoat complete the outfit. Community dancing is widespread in Himachal Pradesh during Dussehra and on other occasions.



HOW TO GET ABOUT? By bus or car. Taxis are generally cheaper than elsewhere in India despite the difficult ground, and cost between half a rupee to 70 P. per mile. For local transport employ the horsedrawn tongas; for excursions one can hire ponies in all important centres. There is an excellent 2-day sightseeing trip to Chandigarh and Pinjore Gardens run from Delhi in a deluxe motor coach. Some distances: Pathankot to Manali (Kulu) 200 miles; excursion from Manali to Kulu 23 miles; from Jullundur to Kangra 86 miles; from Chandigarh to Simla 54 miles; from Simla to Kulu, via Narkanda and the beautiful Kulu Valley, 123

miles. The roadways system within the two states is highly developed and one can go almost anywhere by bus. Mountain roads are not motorable during the rainy season and in winter.

HOTELS AND OTHER ACCOMMODATIONS

AMBALA. (Haryana). Good night halt, has 2 Govt. Tourist Dept. approved hotels in the Cantonment area, both rock-bottom priced: *Parry's*, 126 Staff Rd.; 40 rooms with baths, and next door *Cecil Hotel*, 22 rooms with baths.

AMRITSAR. The three Dept. of Tourism approved establishments are the *Private Guest House*, 10 Cantonment, and the *Ritz Hotel*, 45 The Mall, both first class, and *Airlines*, Cooper Rd.. *Imperial*, Queens Rd., is moderate. Inexpensive: *Grand*, 56 rooms, and *Amritsar*, Queens Rd.. *Canal Rest House* (apply Exec. Engineer, UBDC Canal Office Amritsar) and *Railway Retiring Rooms* complete the list.

BHAKRA-NANGAL DAM. Three *Rest Houses*, reserve: Secretary to General Manager, Bhakra Dam, Nangal. *Tourist Bungalow*, Punjab Govt. Tourist Bureau, Nangal.

CHAIL. *State Guest House* and *Snow View Annex* (contact Exec Engineer P.W.D. Simla H.P.).

CHAMBA. *Circuit House* and P.W.D. *Dak Bungalow* (apply Exec. Engineer, Chamba, H.P.).

CHANDIGARH. *Obero's Mountview*, Sector 10, 33 rooms with bath, ultra-modern, fits into the general scheme of this city's planning. First class reasonable to superior. *Aroma*, sector 22, 36 rooms (30 bathrooms), rock bottom to inexpensive good Indian-style hotel. Also *Rest House* and *Dak Bungalow* (both Sector 22A), apply Estate Officer, Capital Project Div., Chandigarh.

DALHOUSIE. *Claire's*, on Court Road, 15 rooms with bath; reached by toll road after you locate gate-keeper; so-so comfort but inexpensive. Also in same category: *Aroma-N-Claire's*, 11 rooms. *Dalhousie Club* near bus terminus; twelve doubles, rock bottom and very good. Nearby: *Grand View*, in the same category and comfortable. Many less expensive hotels of a surprisingly good standard. For those roughing it there is a *Tourist Bungalow* near Municipal Office, ap-

ply receptionist, local Tourist Bureau. (Cl. II), 10 rooms. Also *Tourist Home*. *Elgin Hall*.

DHARAMSALA. (Kangra Valley). *Tourist Bungalow*, formerly the Maharaja of Kashmir's haunt (apply District Public Relations Officer, Kangra); *Civil Rest House* (Depty. Commissioner, Dharamsala).

JULLUNDUR. Best among the Indian-style hotels is the *Jubilee*. Also *Inspection Bungalow* (contact Exec. Engineer P.W.D., Jullundur).

KANGRA. *Civil Rest House* (authority: Depty. Commissioner, Dharamsala).

KASAULI. Very good *Alasia Hotel*, moderate and *Kasauli Club*, rock bottom. *Rest House* and *Dak Bungalow* (contact Exec. Engineer P.W.D. Simla).

KATRIN. (Kulu Valley). Excellent *River View Guest House*, 4 rooms only with att'd. baths (open March-Nov.). *Civil Rest House* (apply Sub-Divisional Officer, Kulu).

KULU. *Circuit & Forest Rest Houses*, *Dak Bungalows* (apply Sub-Divisional Officer, Kulu); *Tourist Bungalows I & II*, (apply Manager and Reception Officer, Tourist Bureau, respectively).

KURUKSHETRA. *Rest House* (at Thanesar).

MANALI (Kulu Valley). *Sunshine Orchards Guest House*, 12 rooms with attached baths, moderate; good Indian-style hotel: *Snow View* and *Banon's* (both open March-Dec.). *New Hope Guest House*, *Palden Nagi Guest House*, *Asoka* and *Rising Star*. *Tourist cottages* and *bungalows* also available. Also *Civil Rest House* and *Forest Rest House* (contact Sub-Div. Officer, Kulu).

MANDI (Kulu Valley). *Civil Rest House cum Circuit House* (apply Exec. Engineer, Mandi).

PATHANKOT. *Tourist Bungalow* (Cl. II) and *Rest House* (apply Sub-Divisional Officer P.W.D., Pathankot); also *Railway Retiring Rooms*.

PATIALA. Splendid former residence of maharajas: *Baradari Pa-*

lace Guest House, by special permission of Chief Secretary, Punjab Govt., Chandigarh. Also Civil Rest House, (authority: Deputy Commissioner, Patiala) and Green's Hotel.

PINJORE GARDENS (10 miles from Chandigarh). P.W.D. Dak Bungalow (see caretaker); P.W.D. Rest House (Chief Secretary, Punjab Govt. Chandigarh.)

SIMLA (about 7,000 ft. up). Two Oberoi hotels lead the list of establishments, most of them closed in winter. The Cecil, on The Mall, has 90 rooms with attached bathrooms; a few de luxe apartments, first class superior. Clark's, also on The Mall, is open all the year round, a pleasant place in the turn-of-the-century Swiss chalet-hotel style;

smaller and less expensive than the Cecil; 47 rooms with baths and a few suites. (Porters will carry your bags up from the street.) Less expensive: Grand (Baljee's), The Mall; Metro-pole, same address; Himland, Circular Road. Not on the Dept. of Tourism list are the following Indian-style hotels (inexpensive to rock bottom): Baljee, The Mall, Central, Circular Rd., Continental, The Mall, Marina, The Mall. Also: Govt. Holiday Home, Masonic Guest House, Fairlawn Circuit House, Cedar Rest House and Brockhurst Rest House (contact Exec. Engineer, Simla); Y.M.C.A., The Ridge and Y.W.C.A., The Mall, are satisfactory. In a pinch: Railway Retiring Rooms.

RESTAURANTS. Chandigarh: *Kwality*, *Aroma* (good Indian food) and *Ambrosia*, all in Sector 22; *Ladina*, *Calipso*, *Pacadali*, all in Sector 17. Dalhousie: *Holiday Inn* (with bar), *Aroma*; Nangal Dam: *Chief's* (near the dam); good Indian food at *Nayyar Hotel* and *Prince's*, Main Market. Simla: *Baljees* and *Kumar* (Indian food); also *Kwality*, *Davico's*, *Indian Coffee House*, *Le Gourmet*.



HIKING. The northwestern Himalayas, comprising the state of Himachal Pradesh and the Kangra district of Punjab State, are a hiker's paradise. A great deal of initiative has been shown lately

in opening up hitherto inaccessible areas by building motorable roads and by tracing bridle paths. There are numerous easy treks for hiking and Forest Rest Houses along the more important routes. Detailed information is given in two excellent publications of the Dept. of Tourism: *Kulu and Kangra and Trekking in Lower Himalayas*, obtainable through its offices abroad or on arrival in India.

SKIING AND SKATING. At Kufri, 9 miles from Simla, excellent skiing facilities in winter. Also ice-skating popular in the city.



SHIKAR AND FISHING. Among the big and small game available are mountain sheep, antelope, sambar, bear, tiger, Himalayan snow-cock, common peafowl, grouse, etc. Shooting season: from

September 16 to March 14 for small game, and throughout the year for big game. Licences may be obtained from the Deputy Commissioner, Kangra, at Dharamsala or Conservator of Forests, Chamba or Simla, dependent on where you are, on payment of Rs. 20 for small game and Rs. 30 for big game. Kangra Valley is famous for mahseer fishing (at Nadaun and Dehra Gopipur). Near Simla one can fish trout in the Pabar near Rohru. Mahseer in Girdi and Chamber rivers. Season: from mid February to end of April and from beginning of October to end of November. Licences: Asst. Warden of Fisheries, Palampur and the Asst. Warden of Fisheries, Dehra Gopipur for Kangra and Kulu; Director of Fisheries, Bilaspur for Himachal Pradesh.

USEFUL ADDRESSES: *Tourist Information and Guide Service* (in alphabetical order of place-names): District Public Relations Officer, Amritsar; Tourist Information Centre, House 9FB/10, Sector 22-A, Chandigarh; Tourist Information Bureau, Dalhousie, District Public Relations Officer, Dharamsala; Punjab Govt. Tourist Bureau, Kulu; Punjab Govt. Sub-Tourist Bureau, Manali; Punjab Tourist Bureau, Pathankot; Punjab Govt. Tourist Bureau, Upper Flat, Water Tower Bldg., Nangal; Himachal Pradesh Tourist Bureau, The Ridge, Simla.

PUNJAB, HARYANA & H. P./Amritsar

Indian Airlines: Brij Bhavan, Ghandi Gate, Amritsar, tel. 42607; c/o Ambassador Travels, Sector 22-B, C'garh, tel. 721 & Dholpur Madan, Kulu, tel. 1.
Shopping centers: Sector 22, Chandigarh; Tibetan Refugees Handicrafts, Dalhousie; Himachal State Coop. Stores, Lakkar Bazar and Lower Bazar in Simla.

Golf: a 9-hole course at Naldera, 14 miles from Simla. Simla has several good hospitals.

EXPLORING THE PUNJAB

Taking the Great North Road from Delhi we pass through Kurukshetra, known for its sacred tank, an oblong sheet of water about a quarter of a mile in length, which constitutes simultaneously a bathing *ghat* and a bird sanctuary. The town itself offers small attraction to the tourist, but Hindus attach sanctity to the place because the mythological battle described in the *Mahabharata* was fought here. Branching left from Ambala, we soon find ourselves in Patiala, formerly the capital of the most important of the Punjab States. The palaces of the Maharaja in the Baradari Gardens and at Moti Bagh (now a museum) are worth a visit. Jullundur, an ancient city—formerly the capital of a Hindu kingdom—continued to flourish under the Moghul Empire. There remains little to be seen today, with the exception of a fine *sarai* (posting inn) built about a hundred years ago and still in use.

Taking the left fork out of Jullundur some fifty miles' driving brings us to Amritsar, the holy city of the Sikhs. What Mecca is to the Moslem, Benares to the Hindu, the Golden Temple of Amritsar is to the Sikh. But—you may ask—what is a Sikh? As far as his external aspect is concerned, this is not difficult to define. He is a fullblooded Indian, who, from his adolescence, is bearded—and never cuts his hair. By the law of his religion, he is forbidden to curtail it, so it's twisted up and quite often, elegantly concealed under a voluminous headgear, the Sikh turban. His general appearance is well-groomed and martial, like some magnificent battle charger. He is proud and polite, often truculent, but above all, he is a man apart.

Punjabi women usually don't wear sarees. Their traditional costume is the *salvar-kamiz*, *salvar* meaning wide pyjama trousers gripped at the ankles. *Kamiz* is a gaily coloured shirt, tightened at the waist, split at the sides and almost reaching the knee. A long muslin scarf (*dupatta*) and ornamented sandals complete the attire.

Menaced by persecution owing to their adoption some five

centuries back of a new religion, not only have the Sikhs survived but they have flourished persistently. They still flourish today: throughout the great sub-continent they can be found scattered about here and there,—and thanks to their technological aptitude, are often filling responsible jobs. Where first they were the drivers of cars and trucks, they now pilot planes.

The sturdy Punjabi Hindus—of whom more than six million came over from Pakistan after partition—are not wedded to old ways either. Although staunch in their beliefs, they are far less orthodox and have fewer temples than their co-religionaries further south. Life at the crossroads of foreign invasions gave their mentality over the centuries a distinctly go-ahead character.

The Golden Temple of Amritsar

Amritsar was founded in 1579 by Ram Das, the fourth teacher (Guru) of the Sikh religion (and the Sikhs have ten of them) as a central place of worship for the followers of his faith. He constructed a pool, the "Pool of Nectar" (which is what Amritsar means) and planned the temple which his son and successor expanded.

Known as the Golden Temple (Darbar Sahib) it is the glory of Amritsar and nucleus of Sikh adoration. The pool is surrounded by a pavement of white marble, and the temple itself is reached by a marble causeway. Its bronze plates, heavily covered with pure gold leaf, burn in the tropical sun and flash their light in piercing gleams while their reflection in the still waters leaps up at us. Over the whole there reigns a stillness, a power of peace that seems to stem from that uplift that inhales the cosmic *prana* of the universe. For the Sikhs still practice that consciously physical correspondence with environment that is the inner meaning of this word and which feeds the adept with that celestial food they believe can conquer doubt, disease and even death. In the Sanctuary, under a canopy lies the *Granth Sahib*, the sacred book of the Sikhs, which is read out from time to time by a priest, to the accompaniment of devotional music.

The buildings around the Sacred Tank shelter pilgrims who come to worship from distant places. The Akal Takht (the Immortal Throne) also bordering the Tank—is the supreme seat of Sikh religious authority and contains several relics. Incidentally, the only restriction imposed on those who visit these

sacred places consists in the removal of shoes. As is the way with mosques and shrines, slippers are provided, but here no charge is made and no donation accepted. The gardens that surround the Baba Atal Tower—richly painted with frescoes depicting scenes from the life of Guru Nanak—are of a strange and wistful beauty. The whole is impregnated with an energy that typifies the soul of the Sikh.

Durgiana Temple is a Hindu shrine dedicated to the goddess Durga. Some parts of its architecture are closely similar to the design of the Golden Temple. Two other famous Sikh shrines can be visited at Taran-Taran, near Amritsar and at Dera Baba Nanak, 22 miles West of Gurdaspur.

Twenty-first Century in the East

At Ambala, we continue due north until, after some thirty miles of good road, we reach Chandigarh. Hitherto we have been making the acquaintance of cities with a history going back at least several centuries. Here is the first occasion on which we meet with novelty: we are in the presence of that new spirit of enterprise that characterizes post-Independence India. At the partition period the greater part of the Punjab fell to Pakistan, and this included its ancient capital, Lahore. A new capital had to be found—or rather, created. Simla, the old Government Summer Headquarters was chosen as a stop-gap but its wintry snows made it unsuitable as a permanent centre. A site was chosen—one of great natural beauty under the Siwalik hills with two small rivers flowing on either side—and Chandigarh rose out of the earth. Six years later it was inaugurated by the President of the Indian Union as the Capital of Punjab State, and in November 1966 became also the capital of the newly-created state of Haryana, carved out of Punjab's southern territory.

Chandigarh is one of the very few cities in India which have been completely planned. Avenues, gardens, boulevards and promenades—all have been laid out with the objective that the needs of the inhabitants should be met at every point. It remains to be seen whether all this purposeful planning, this rectilinear alignment of the streets, the geometrical design of residential quarters will ultimately lead to that degree of homeliness that meets the intimate requirements of the Indian mind.

But one thing is certain: there are few cities like Chandigarh. There are plenty of oddities to be found in this venture of Le

Corbusier's ultra-modern vision adapted to the tropics. The structure built to house the High Court is curious in the extreme. Atop this elongated edifice of reinforced concrete there curves a great double roof to act as further protection from the sun. It is a kind of stuccoed awning and gives the impression of the shell of a giant tortoise. Yet this is Asia and somehow these weird exaggerations in form and colour seem to fit into the scene less incongruously than do their counterparts in Europe. Here, in this artificial city, the new architectural technique has found a sense of balance which is so often lacking when it intrudes upon already existing ancient symmetry. City planners, architects, students of art and thousands of tourists come to Chandigarh to see what man can create from a desert. When it is completed, and with it, the revolving statue of a hand symbolizing harmony among men (destined to be its central attraction), it will be even more popular.

Only ten miles away from this mushroom metropolis we may return to 17th-century elegance and splendour—the Moghul Gardens of Pinjore. Once the private preserve of the Maharaja of Patiala, the park has been thrown open to the public and is now a favourite haunt of picnickers.

Anandpur Sahib, a fortress-temple, near the historic town of Rupar, was founded by Tegh Bahadur, the ninth Guru who was put to death by Emperor Aurangzeb. It was here that the Sikh religion acquired its final militant character.

The two favourite pastimes of the hill-peasantry are bull fighting and folk-dancing. Two bulls are pitted against each other, encouraged by their owners and the numerous onlookers. The joyful abandon of the *bhangra* makes this community dance the most manly in all India.

Simla, the Viceroy Valhalla

Still moving north from Chandigarh we soon find ourselves entering upon a seemingly interminable succession of hairpin bends that lead us up, and ever up, until we land in that latter-day Olympus known as Simla. Or such it was in recent days gone by, when it constituted the peak-encircled summer seat of the British Viceroy. In addition to being India's premier hill-station, Simla is also the capital of Himachal Pradesh and is trying to wear an official look—a difficult job in this year-round holiday atmosphere.

With its green meads of asphodel, of hyacinth and celandine,

of carmine rhododendron trees surrounded by solemn forests of deodar and towering pine, Simla still retains the ghost of its past splendours: racing, golf and cricket still prevail. Meanwhile, in contrast to such cosmopolitan pleasures, in the bazaar there may be seen, day in, day out, inhabiting this colourful land: tall, stately Punjabis, the South Indians with their dark faces and rapid gestures, the hill people with their noticeable Mongoloid features, and now and then a *lama*, complete with his prayer wheel, tinder and flint.

If you are in search of solitude we suggest a short climb, early in the morning, to the summit of Jakhu (8,000 ft.), which towers over Simla, and you will be rewarded with the glorious spectacle of the sun rising over the eternal snows.

Continuing North

Passing from Simla on our northerly route we next come to Naldera, a pleasant spot nestling on the edge of the forest depths. Great fairs are celebrated here in the middle of May and the gala dress, silver ornaments and bright eyes of the festive Pahari peasants lend local colour and animation to the scene.

At Chail there is—of all surprising incongruities—a well-kept cricket pitch, encircled by tall forest trees. It claims to be the highest arena in the world dedicated to the cult of this curious game, in which the Indians show such marked proficiency. Our next point of interest, some tortuous 40 miles from Simla, will be Narkanda. From here we get a splendid view of the snow-peaked range of the inner Himalayas. From Hatu Peak—some 10,000 feet and a short climb from Narkanda—we find a striking panorama of the plains below and the surrounding snow bastions.

Before we leave this district we should cast an eye upon what is known as the Bhakra-Nangal Project. Situated some distance to our left, this gigantic engineering enterprise—supervised by that famous American dam-builder Harvey Slocum—consists in the harnessing of the snow-fed waters of the River Sutlej, by means of the Bhakra Dam. The scheme was first conceived by Sir Louis Dane, Lt. Governor of the Punjab, as far back as 1908. On the partition of the Punjab between India and Pakistan, it was found necessary to put this project through with speed, most of the best irrigated areas having fallen to the share of the Pakistanis. The Bhakra Dam, 740 feet high, is incidentally the highest in the world; the second highest, at 726 feet, being

the Hoover Dam in the U.S.A. The mass of concrete poured into the foundations of this outsize obstruction is three times more than the total material disposed of to construct the seven mighty pyramids of Giza. Working three shifts round the clock, this stupendous job has been carried out with amazing speed. The whole vast area, floodlit at night, gave the impression of some gala festival in the infernal regions. The ultimate effects of this colossal construction will be highly beneficial. The generating of many thousands kw. of electric energy, combined with the canalization of the waters extending irrigation over ten million acres, will help to feed many of India's teeming millions.

Kulu and Kangra

Situated at the bottom of a valley only some two and a half thousand feet above sea level, Mandi is an interesting town, though somewhat too warm to be comfortable during the summer months. Not far away there is a lake famous for its floating islands. It is a centre for Hindu, Sikh and Buddhist pilgrims who flock in large numbers to pay homage at their respective shrines.

From Mandi the Kulu road proceeds through the Mandi-Larji gorge of the Beas river for a distance of 25 miles. It is winding and narrow and, in places, traffic has to be alternately one-way only. This is one of those roads again that are motorable under favourable conditions alone. The rocky hillsides on either bank of the Beas rise almost perpendicularly to more than a thousand feet. The road has been blasted through solid rock and, in places, it overhangs the raging torrent only a few feet below. Emerging finally from the gorge, the "Valley of the Gods" opens out and every mile up the river reveals the changing beauty of this heavenly region.

Travellers have rhapsodized over the unique character of the journey up the Kulu Valley. Not more than a mile wide in most parts, and fifty miles in length, it combines the charm of a Devonshire coomb with the steep silhouette of the Dolomites soaring up into the sky on either side. In March the apricot trees burst into pink blossom. On the higher slopes the giant rhododendrons with their crimson flowers give the appearance of trees decked out in gala with little red lanterns. Early in June the horse-chestnuts are in flower, millions of wild bees humming round them. By July masses of blue and purple

iris are splashed over the hillside. Buttercups range in colour from the familiar golden yellow to pink red.

Fruit farming has become a major industry in the Kulu Valley. Apples and pears of high quality are plentiful—as cheap as they are luscious—together with cherries, apricots, plums and peaches. In the adjoining Kangra valley there are several tea gardens. Formerly dedicated to the production of green tea for the Afghan market, the planters are turning their attention today to the processing of black tea.

The people of these valleys lead a simple and unsophisticated life. With few needs and fewer worries they are contented with their lot. Lively and good-tempered, fond of fairs and public assemblies, they have some pretensions to musical taste. It is most agreeable to hear the womenfolk singing while they work in the fields. Like most inhabitants of the hills they are superstitious and credulous. Whenever some misfortune assails them—a drought, a hailstorm, an unsympathetic official or a domestic sorrow—they seek an antidote by appeasing the particular god whose wrath brought on the trouble. The comparative remoteness of the valleys has invested them with a dose of serenity which no visitor fails to notice. The look of happy contentment on the people's faces, the slow tempo of life and, above all, the sumptuous bounty of nature, all contribute to the enjoyment of a holiday in these regions. A curious feature is the fact that, while women do most of the work indoors and in the fields, the men sit at home and spin (however, it is fair to say they reserve themselves the job of ploughing). The wool they spin is woven into blankets or tweeds which, though coarse in appearance, are extremely warm.

Local Eccentricities

The extensive grassy *maidan* of Kulu, the central promenade, stretching up to the precipitous cliff above the Beas serves as pasture-land and as the stage for colourful fairs held every year in spring and autumn. The autumn fair, which marks the celebration of the Dussehra festival, is the most important gathering in the district. The gods of the neighbouring villages are brought down in gaily-caparisoned palanquins, to the accompaniment of fife and drum, and laid at their assigned places. Large numbers of booths are set up and there is a great deal of buying and selling of local products—shawls, homespun tweeds, Kulu caps and jewellery from various parts of the valley. The

festivities are enlivened with folk dances and songs. The Kulu people have a naturally happy temperament and, at the time of the Dussehra fair, a liberal intake of homebrewed ale adds to the fun of the proceedings.

On one side of the fair you may see the palanquin of a local god swinging from side to side, though the men carrying the long poles try to keep it still. They seem to be helpless: the god tosses his ship from port to starboard because he is angry, or wishes to unburden himself of an important item of news. The people crowd round the oscillating sacred craft, for this is evidently some vital occasion. The priest comes forward and places his hand on the palanquin. Suddenly he goes into a trance and begins to mumble incomprehensible words which slowly change to articulate speech: mouthpiece of the god, he is ready to prophesy or answer questions. "It will not rain early this year because the people are becoming wicked". "The fruit crop will be good". A voice from the crowd cries out: "When shall I be able to complete my house? Three times have I constructed the roof and three times has it collapsed through no fault of mine". Promptly comes back the answer from the priest: "As soon as you return the pound of nails your father stole from the temple".

Manali, 24 miles north of Kulu is a beautiful spot in the midst of a pine wood, with high mountains towering above it. It can be made the headquarters of a mountain holiday with hikes, climbs and picnics, punctuated with sun-bathing, fishing and lotus-eating. Pay a visit to the Dhoongri wooden temple which stands concealed in a forest of magnificent deodars. It has a four-tiered, pagoda-shaped roof and the front doorway is carved with figures and symbols.

Lahoul and Spiti

To the uninitiated Lahoul and Spiti—further north—mean little more than barren rocks and raging torrents, perilous mountain paths and glaciers unrelieved by ordinary creature comforts. To the lover of mountains they will be a unique experience. The Himalayas here assume their wildest and most magnificent aspects. The rich colouring of Lahoul with its sparse vegetation and the barren splendour of Spiti remain fresh in the visitor's memory and he feels that his journey to these parts has added a new dimension to his experience of nature.

For a trek to the Lahoul valley you have to cross the Rohtang

Pass, at an altitude of 13,500 feet. Once you are in Khoksar, the first village in the valley, a newly built jeepable road takes you to Kyelong, the headquarters of the Lahoul Spiti district. Not so long ago the jeeps that now ply on the road were dismantled, carried over the Rohtang Pass and reassembled on the other side, to the wonder and amazement of the Lahoulis, who had never seen a mechanical vehicle before.

The mountainscape in Spiti has an exotic appearance. The river is a fast-moving torrent which has cut its way through the ages to the bottom of a deep ravine. The valley is scarcely a mile across, with narrow strips of cultivable land lying a thousand feet above the river-bed. Steep rocky mountains rise from these level strips to heights of several thousand feet. All around a marvellous panorama of rugged crags and slopes that change their colours from pale pink to bright scarlet, alternates with the soft blues and greens of the glaciers.

The stocky Spitial's features have a definite Mongolian cast—narrow eyes and high cheekbones. He wears a long double-breasted woollen gown, reinforced by a woollen rope of astonishing length which is wound round the waist in multiple coils. This serves as a belt providing warmth, and turns the upper part of the gown into an ample blouse in which all kinds of articles are stored: a Buddhist prayer wheel; a silver bowl for water, tea or liquor; a spare garment; a newly-born lamb... Women grease their hair with rancid butter and wear it in numerous thin plaits which are made longer by weaving yak's tailhair into them. Their hairdo thus resembles a net of black strands spread over the entire back and as far down as the knees.

Since food is scarce and arable land limited, the Spitials have evolved a scheme to ward off the dangers of over-population: the eldest son inherits the land, the younger sons are sent to one of the local lamaseries where they take a vow of celibacy. There are convents for women who fail to find husbands, but though monogamy is the general rule, both polygamy and polyandry are occasionally in evidence. If the eldest son dies, his younger brother leaves the lamasery, takes over his deceased brother's land *and* his widow, as well as the children.

The valley of the Pin river is even wilder than that of the Spiti. It joins the main Spiti valley at a point near Dungkar and goes up in a south-westerly direction, ending below the Pin Parvati range, on the other side of which lies the Parvati Valley.

From Kangra to Dalhousie

Kangra itself is of small interest; it is the valley that leads up to it that is so beautiful. Yet it is the home of exquisite miniature paintings and an ancient town with several temples of artistic merit, one of which so attracted the great Mongol emperor, Tamerlane, that he led an expedition to plunder it. It was said to contain many millions worth of jewels, unboiled pearls, gold and silver vessels.

We next come to Dharamasala, divided into higher and lower towns with a difference of some 1500 feet between them. Upper Dharamasala is overshadowed by the great rock wall of Dhaula Dhar, where wander those legendary shepherdesses, the Gaddi maidens. Immediately above it rises one of the main spurs of the Himalayas, the dark, pine-covered mountain-side reaching out towards the upper peaks that soar into the regions of eternal snow. The countryside is rough, in contrast to the luxuriant Kulu and Kangra valleys.

A few miles before reaching Pathankot, we turn right for Dalhousie, a scenic and quiet hill station. This winding, narrow road is open only three times a day in each direction, for 20 minutes! Dalhousie is the gateway to Chamba, the "vale of milk and honey," sparkling springs and impetuous streams. Named after one of the British Governors-General in India, Dalhousie is hardly a hundred years old. The station is built around and upon five little hills, covered with a thick growth of ban oak, conifers and a large variety of trees and shrubs. Skirting these hills are a number of good roads of which the upper Bakrota Mall is the finest. Nearly three miles in length, it commands the double-barreled panorama of the plains to the south and the snow-capped mountains to the north.

Dalhousie is probably the cheapest hill resort in India. Even in its heyday it was less expensive than some of the better known hill stations in the Himalayas. The post-Independence partition of the country has greatly reduced the number of visitors, though it has in no way affected the amenities offered. Among the charms of Dalhousie are the throngs of Tibetan refugees, still in traditional garb, and the lovely picnic spots, pre-eminent among which is the plain of Khajiar, at about a day's march. Shaped like a saucer, this mile-long and half-a-mile broad level plain lies embedded beneath a dense pine forest. Covered with emerald turf and fringed by gigantic deodars, it hugs a temple with a golden dome. It also possesses a golf course set in idyllic surroundings.

Surprising Little Township

About ten air miles from Dalhousie we reach the town of Chamba, perched, like some medieval Italian village fortress, on a flat mountain shelf, overhanging the rushing torrent of the river Ravi. It is the centre of a valley rich in ancient remains and is well known for its Chaugan, or public promenade—a grassy *maidan* about half a mile in length and eighty yards wide. The town itself is a busy little place to which hill folk come to buy and sell their goods.

Chamba is surrounded by places of interest to the enterprising tourist. Special look-out points commanding panoramic views abound on all sides. A trip to Pangti, in the interior of the Himalayas, is the ambition of many a traveller. The region is dry and cold, mostly about 8,000 feet above sea level. In the midst of its wild rugged hills flows the great river Chandra-bhaga in a deep and narrow gorge, lashing itself into fury against the towering cliffs that imprison it. The higher regions contain stern mountains rising one above the other beyond the snow line to a height of 18 to 22,000 feet.

Pangti has a reputation for pretty faces, beautiful dances and scenic splendour. Many excursions can be made from this center. Adjoining jungles abound in game—from the snow leopard to the marmot and ermine weasel. Returning through Dalhousie and taking a westerly direction we arrive at Kathua, a place which does no more than present the usual scene—temples and the bright throng in *maidan* and bazaar.

Some few miles further bring us to Pathankot, whose rajas were often in open rebellion against the Moghul Emperors—hence the picturesque Shahpur Kandi Fort, a 16th-century frontier bastion high on the bank of the river Ravi. This rapidly flowing stream is mainly remarkable for the strange rafts fashioned of inflated buffalo skins upon which the locals navigate its waters. This curious contraption is said to be the acme of security and can carry a couple of passengers. It is steered by two men who lie on the buffalo skins, half immersed in the icy water. With their hands holding on to the upturned legs of the animal, they work their legs like rudders and negotiate the raft safely through rocks and over the foaming rapids.

Pathankot is the gate to Kashmir—to Jammu and Kashmir, as the State is called officially, or “J and K” in the current jargon.



KASHMIR AND JAMMU

A Glimpse of Heaven

"Kashmir—only Kashmir!" Such were the last words, the dying wish of one of the most majestic of the Great Moghuls. On his return to the land of his heart, on his way to the enchanted vale, the Emperor Jahangir fell sick and died. Satraps and nobles, his imperial court, surrounding in sorrow-struck awe the death-couch of the Great Moghul, they pressed him to give them his last wish. And all he said was.... "Kashmir!"

This Oriental super-Switzerland has lost nothing of that magnetic charm it held centuries ago in the days of the Moghuls. The very air of this miraculous vale leaves the most hidebound materialist—be he from Wall Street, Manchester or Moscow—dumbfounded. Speechless he falls, a willing slave, under the spell of this conspiracy of mountain and mere, Nature's masterpiece, her jewel of the East. Once down within the "Happy Valley", down from the solemn fir-clad heights that encircle this dreamland on all sides, one feels a strange and surprising joy. One feels at last cut off from the world as day follows

each enchanted day during a Kashmiri sojourn.

Kashmir formed part of Asoka's far-flung empire. Akbar took it in 1587, and the Moghul emperors never ceased to pay lengthy visits to Kashmir from that date on. They did not like the dust and heat of the plains, and sought refuge in this idyllic vale where they laid out, at lavish expense, a number of gardens of fantastic elegance. But the appeal of this mountain-encircled valley, unique in its beauty, has survived the fall of the Moghuls. It was highly appreciated, as a select holiday resort, during the last decades of British rule in India.

Since only the higher officials in days gone by could afford the time and expense involved in making the journey, Kashmir has escaped being Europeanized and never became a "hill station". Added to which, up to the moment of independence and subsequent partition, the country was a semi-autonomous state. It was ruled over by the Maharajah of Kashmir and Jammu, although there was a representative of the British Raj, known as the Resident. Yet, rightly, no European was allowed to own land in the State or to build.

Kashmir—slightly smaller than Great Britain, only 4 million inhabitants—is the heart of Asia. Few realize that it is farther north than Tibet. For many thousands of years the caravans have passed from China and elsewhere through Kashmir on their way down with their precious merchandise into the plains of India. The same continues today to a certain extent—and that is why one meets here such a variety of races, national costumes and traditions. The Kashmiri *pandit* (the word means "man of letters") forms the Hindu leading minority (Mr. Nehru was a Kashmiri *pandit*); is usually an erudite individual—and has been traditionally recognized as such ever since the days of Akbar. The Kashmiri Muslim peasant, on the other hand, simple and hardworking, is of interest for a peculiar custom. In the summer heat, when usually stripped to the waist, his torso is seen to be covered with scars. These are caused by burns when, in the winter, he goes about with his portable central-heating under his overcoat and the burning charcoal spills and burns his body. The average Kashmiri wears only two garments—this upper cloak composed of rough brown-coloured sacking and a pair of voluminous knickerbockers. This heating contraption, known as a *Kangri*, consists of a small wicker basket with a metal pan in which the glowing coals are stored. It is kept in place by a leather strap which he hangs round his neck.

KASHMIR & JAMMU/Practical Information

If the beauty of surroundings, the softness of the air, the richness of the pastures have somewhat diminished the stamina of the Kashmiri valley-dweller, this same land of sedatives is a peerless stimulant to the overworked and office-jaded Westerner. It is just what the doctor ordered.

PRACTICAL INFORMATION FOR JAMMU AND KASHMIR



WHEN TO GO? April and May is an ideal time to visit Kashmir. The snows in the upper reaches start melting and the willows turn green. Almond trees bloom and flowers carpet the landscape. Surfing, boating, swimming and hiking can be best enjoyed in June-July. Anglers will get a big haul of brown and rainbow trout, and *mahseer* fish during August-September. October is still pleasant but mornings and evenings are quite cold. In the hill stations warmer clothing becomes necessary. September-October is the best season for shooting big and small game. In November the snowy winter starts setting in. Gulmarg is once again the annual meeting ground of the Ski Club of India.



WHAT TO SEE? The beauty of Kashmir Valley has an overwhelming impact on all visitors. The magnificent scenery and the mystic atmosphere are an experience never to be forgotten. Set against the backdrop of the beautiful waterway, Srinagar is a quaint city and a whirl of activity. The various Moghul gardens are at short distances from the capital. Dal Lake, spring fed, is most colourful with its floating gardens, puntlike *shikaras* and houseboats. Jammu, a convenient stage on the road journey to Srinagar, is the winter capital of the state and a city of temples.

There are a number of alpine lakes around Srinagar: Anchar Lake, with floating gardens of lotuses better than in Dal Lake. En route to Wular is Manasbal, loneliest but loveliest of all lakes; Wular is the largest freshwater lake in Asia. Downstream from Srinagar, it's an easy daytrip by boat. There are half a dozen other lakes in the valley region which can be reached fairly easily by road or on ponyback.

Gulmarg, at a height of 8,500 ft., is known for its golf and a seven mile long circular road which affords a magnificent view of the entire Kashmir Valley. Pahalgam (or Pahlgam), 60 miles east of Srinagar, is second only to Gulmarg in the beauty of its landscape. It's a good base for hikes to the higher mountains and the Kolhol Glacier. Sonamarg, at 9,000 ft., is only 51 miles northeast from Srinagar. An excellent camping ground, it provides an approach to a number of nearby glaciers.

If you can't devote at least three days to Kashmir, don't go at all! We know you are in a hurry to "chalk" up as many places in India as your tight airline schedule permits, but nature's favorite bears no comparison with places of historical or architectural interest and one can't simply "have a look" and leave! Here is our suggestion for a 3-day itinerary:

First day: Morning — Srinagar City Sightseeing;
Afternoon — climb Shankaracharya Hill, grand view;
Evening — visit Bund and Central Market.

Second day: Excursion to Moghul Gardens by shikara boat; lunch at Nishat or Shalimar Garden restaurants; visit Nehru Park on a small island on return journey.

KASHMIR & JAMMU/Practical Information

Third day: Excursion to Gulmarg. Leave by car/bus for Trangmarg at 9 a.m.; continue on foot or by jeep or pony to Gulmarg (4 miles): lunch; by pony or on foot to Khilanmarg (3 miles); view Nanga Parbat peak and mountain ranges. Arrive late in the evening in Srinagar.

How to Get to Town from Airport: Airline buses available both at Jammu and Srinagar. Taxis will cost 50 and 70 cents respectively (4s and 6s).



HOW TO GO? There are daily flights operated by Indian Airlines between Delhi and Srinagar, touching down at Amritsar, Jammu and Chandigarh on the way (4 1/2 hrs). In addition, there is a direct

daily Viscount service (2 hrs.—slightly more expensive) and Caravelle service (1½ hrs.) 5 days a week; other Viscounts from Bombay and Calcutta connect with it.

Daily direct rail services operate from Bombay, Calcutta and Delhi to Pathankot, the railhead for Kashmir. Most of them arrive there in time to catch the coach which operates to Srinagar. Some of the airconditioned crack trains: from Delhi, *Srinagar Express* (10 hours); from Bombay (Central), *Frontier Mail* (34 hours) (change at Delhi); from Calcutta, *Howrah-Kalka Mail*, (36 hours) (change at Delhi); from Madras (Central) (change at Delhi), *Grand Trunk Express*, (55 hours). There are also through-coaches from Bombay to Pathankot, attached at Delhi to the *Kashmir Mail*. Concessional (25% off) rail-cum-road return tickets for Srinagar, via Pathankot, are issued at important rail stations between April 1 and October 31.

By road: Srinagar is 250 miles from Pathankot via Modhopur (Police check point—car toll Rs. 10 for Srinagar and Rs. 2.50 for Jammu)—Jammu—Udampur (Dak Bungalow with meals—authority: Director of Tourism, Srinagar)—Batote (Dak Bungalow, same authority)—Banihal (Dak Bungalow, same authority) also tourist dormitories and Indian style hotels. Many vehicles stop here for the night as there is no traffic through tunnel after sunset)—ditto for Jahawar Tunnel, 11 miles further away—Qazi-Kund (Dak Bungalow, same authority)—Khanabal (Dak Bungalow, same authority)—Awantipur—Pampur—Srinagar. There are half a dozen petrol (gasoline) stations on the way and about the same number of overnight stops in addition to those mentioned above.

Four-seater taxis (Plymouth and Ambassador sedans) are available to small parties from Pathankot from Tourist Officer, Jammu & Kashmir Govt., Pathankot or from the manager, J & K Transport, Pathankot. Fares at the time of writing: Plymouth, Rs. 250 one way; Ambassador, one way Rs. 200, return Rs. 300. One week's notice and 15% deposit essential.

A fleet of government and privately operated buses links Pathankot with Srinagar. Most of the vehicles leave between 6 and 11 a.m. completing the journey in both directions in about 1 1/2 days with an overnight stay. Fares at the time of writing: single Rs. 20—return (90 days validity) Rs. 27. The Govt. Transport Co. has two airconditioned de-luxe, dustproof coaches which run on alternate days. On the return journey these coaches sometimes reach Pathankot the same day. Advance reservations for de-luxe coach seats to Tourist Officer, J & K Govt. Tourist Bureau, Pathankot. One week's notice and 15% deposit essential. Ordinary rail-cum-coach tickets bought previously can be changed by paying the difference in fare.



HOW TO GET ABOUT? Buses plying between Jammu and Srinagar complete the journey in one day. Government buses run regularly between Srinagar and Pahalgam (except Sundays) via Awantipur-

Anantnag; to Tangmarg where riding ponies, pack mules, dandies carried by porters (*mazdurs*) await the visitor to take him to Gulmarg, 4 miles away; to Wular Lake via Pattan temple ruins-Watlab-Manasbal Lake-Kheer Bhawani temple and Ganderbal (three times a week); to Sonmarg, once the route opens early June (three times a week). All these excursions can, of course,

KASHMIR & JAMMU/Hotels

be made by taxis and station wagons available at the Tourist Reception Centre, at Nedou's Hotel or at the Kashmir Govt. Transport Headquarters. Small taxis charge 0.75 Rs. per mile, large ones and station wagons cost Rs. 1.50 per mile. The same rates apply for every hour of halting.

Gaily decorated shikara boats ply on Srinagar's waterways and on Dal Lake, providing pleasant relaxation. Fares are controlled by the Directorate of Tourism and are too involved to be enumerated in detail. Some of the more important runs comprising shikara hire and wages for two oarsmen: 1. Combined trip to Nishat, Shalimar and Char Chinar, for a maximum of 8 hours, Rs. 13. 2. Shalimar only (8 hrs.) Rs. 10. 3. Nishat only (8 hrs.) Rs. 10. 4. Trip to Weir and back to a jetty on the Jhelum (4 hrs.) Rs. 10. It is customary to give an extra tip of one rupee per oarsman. Shikaras cannot accommodate more than four adults.

A first class tonga carrying four passengers costs Rs. 10 for an 8-hour day. Wagon for registered ponies and dandies are also controlled.

THE JAMMU REGION. If you are not in a hurry, a closer look at the Jammu region could be a rewarding experience. Bahu Fort, Ramnagar's Amarmahal Palace, Kapuragarh Fort, Akhnur and Samba Forts and many others bear witness to the former hill state's will for independence. In Krimchi, about 5 miles northwest of Udamapur, there is a group of ancient temples which resemble in style those of Khajuraho. Babore, once the capital of the Dogras, has a number of temples of exquisite workmanship (30 miles northeast of Jammu). Other ancient temples can be found at Purmandal (14 miles from Jammu) and at Basohli (60 miles east). Not until the 1920's was mention made of the 17th and 18th century miniature paintings which originated in these foothills and found their way into the picture market of Amritsar. Today they are classified as the Basohli style, a marriage of the folk art of the hills with Moghul technique—and priceless. The area has produced another school of painters, the Paharls. Rambling through this touristically neglected region might bring its rewards.....

FOLK DANCING. As in painting, Jammu has developed its own individuality in dancing and music. People living in the side-valleys of the Jammu hills usually dance at night round a camp fire to the accompaniment of conches. The sturdy Dogras have a vigorous dance similar to the neighbouring Punjab's *bhangra*. In Kashmir the haunting tunes and the slow movements of the *rouf* girl dancers admirably reflect the leisurely flow of life in the Happy Valley.



HOUSEBOATS, HOTELS AND OTHER ACCOMMODATIONS.

Houseboats—vaguely resembling Mississippi wheelers from afar—moored to the banks of the river Jhelum and Dal and Nagin lakes are a novel experience in holidaying. They are between 80 to 125 ft. long and 10 to 20 ft. wide. A houseboat of average size has one, sometimes two, living rooms and two to three bedrooms with attached baths, in most cases provided with hot and cold running water. Most of the houseboats have large, flowered terraces for sunbathing and evening cocktails. They are electrified, well furnished (including house-hold appliances) and can be moved about in and outside Srinagar (separate fee). Every houseboat has a shikara-boat and kitchen-boat attached to its (they also serve as servants quarters). Five-roomed houseboats can accommodate 6 adults and 3 children, four-roomed ones 4 adults and 2 children.

Rent constitutes lodging and all meals, and includes the wages of 4 servants (one of them a cook) and charges for electricity. There are many kinds of houseboats from the 4-roomed, first-class type (Rs. 30 per day single, 55 double, 20 each additional person) to the luxurious 5-roomed "Special" class

boat (Rs. 45 per day single, 75 double, 23 each additional person). Minimum charges for meals per day are Rs. 12 single, Rs. 23 double, additional adults Rs. 7, children Rs. 5. Maximum charges for meals per day: Rs. 30 single, Rs. 48 double, additional adults Rs. 12, children Rs. 8. These quotations are subject to change. Houseboat reservations through your travel agent or by writing to the Director of Tourism, Srinagar.

SRINAGAR. Set in a hundred-acre terraced garden on Boulevard Rd. lies the *Palace Hotel*, bought by the Oberoi chain from the Maharaja of Kashmir. Still decorated with original Bokhara carpets, it has 76 rooms with attached bathrooms, luxurious suites; dinner dances; private golf-course and bathing in the lake. De luxe to first class superior rates in new wing, slightly higher in main palace. Open from April to November. *Nedou's*, Hotel Rd., makes a valliant effort to keep up Srinagar's reputation as a top tourist centre and offers excellent service at first class reasonable rates; 91 rooms with attached baths. *Park Hotel*, Boulevard Rd., 30 rooms, attd. baths, is moderate, followed by *Badsha Hotel*, Badsha Rd., whose 62 rooms are inexpensive. There are a number of Indian style hotels on Boulevard Road, none of them good.

Transit accommodation at the *Tourist Reception Centre*, 32 doubles, with attached bath. Restaurant. Not so rough but one can stay during 24 hours only. The centre hires out fixed tents at most reasonable rates: they have running water, electricity.

GULMARG. Most Western style hotels open on May 1st and close down early October. *Nedou's* is the leading establismrnt with 52 rooms; only 30 have attached bathrooms and Western sanitary fittings. Rates: first class reasonable. *Golf View* has only 12 rooms with attached baths. Also: *Highland Park* and *Snow View*.

The *Government Golf Club* has a few residential huts with catering (electricity and cold running water; ideal for hikers. Contact Golf Club Secretary, Gulmarg or Director of Tourism, Srinagar). The *Govt. Tourist Huts* can be rented for a week, a month or the whole season. In addition to bedrooms (2 to 5) they have a drawing room, dining room and kitchen, electricity and cold

running water. For reservation: Director of Tourism, Srinagar.

JAMMU. The *Cosmo*, Residency Rd., has 15 rooms with attached baths; Western, Indian and Chinese food is served in its airconditioned restaurant. From inexpensive to first class reasonable. Several Indian style hotels—the best among them: *Hotel Premier*, 10 rooms, Residency Road; *Apsara* and *Nataraj*, on Virmarg, 14 and 10 rooms respectively. *Hotel Picnic* has 14 rooms, is situated behind Tourist Reception Centre. *Dak Bungalow* with full catering arrangements (authority: Director of Tourism, Srinagar or see Estate Officer on premises). Scheduled to be opened early 1971 a 50-room motel overlooking the city, with a fine view of the Tawi Valley and a background of mountains. A convenient halting point on the road to Srinagar, an 8-hour drive away.

PAHALGAM. (Season April 1—November 1). Western style: *Plaza*, 22 rooms, attd. baths, no running hot water. *Mountview* has 21 rooms. Both inexpensive. Ideally situated, better furnished and having even a bar, the *Dak Bungalow* is most satisfactory (reserve: Director of Tourism, Srinagar or see manager on the spot). Same category: *Volga*, *Nataraj*, *Poornima*, *Tourist*. *Pahalgam Hotel*, Indian style, is in the Bazaar area, rock bottom to inexpensive, closely followed by *Khalsa*. Accommodation is also provided in furnished and electrified tents. Best of these camps are *Dar Camp* and *Paj Camp*. Tents and full equipment are available locally and can be pitched at attractive spots like the *Sheshnag* site; *Liddar Streams*, or on the *Hillocks*. There are no less than 10 camping agencies in Pahalgam. *Govt. Huts* on terms similar to those at Gulmarg can be rented. Some of the privately owned huts are excellent.

KASHMIR & JAMMU/Restaurants



RESTAURANTS. In Kashmir there is a strong hint at mid-Eastern cooking and kababs are great favourites. Small pieces of chicken, mutton or balls of minced meat are threaded on a skewer and cooked or fried. *Birianis*, typically Moslem dishes whose pedigree goes back to the Great Moghuls, are prepared on all festive occasions. They are made from pigeons, chicken or mutton with plenty of rice and butter and some spices. Other Kashmir *mughlai* dishes to tickle your palate: *gushtaba*, a meat-ball curry cooked in a gravy of yoghurt and spices; *qabaragah*, meat made tender by marinating in yoghurt and fried on a fierce fire; *dum pukhta*, prepared in the same way but cooked very slowly in its own juice. You'll find the sweets rather syrupy. Kashmiri tea, drunk during or after meals, is of two kinds—the salty and the sweet. The former is of rosewood colour and taken with cream. Sweet tea (*kahwa*) is milkless, often perfumed with saffron and has almonds and cardamoms floating in it.

A number of restaurants in Srinagar pride themselves in preparing Western food—choose the local dishes making sure they won't be too spiced. *Capri*, *Ahdoo's*, *Odcon*, *Lal Sheikh Premier*, *La Bella* are among the best and those at excursion spots, like *Shalimar*, *Nehru Park*, *Nishat Bagh* are reasonably good.



MUSEUMS. The *Pratap Singh Museum* on the left bank of the Jhelum in Srinagar was started by the Maharaja of Jammu and Kashmir. Its most interesting sections are those of archaeology, natural history and products of Kashmir arts and crafts. Particularly interesting are the finds from Harwan, a Buddhist site of the 3rd century. The collections of coins, carpets, embroideries and textiles are all from the state.



GOLF. There are excellent golf courses in Srinagar, Gulmarg and Pahalgam. *Srinagar Golf Club's* links: 9 hole and double-flag 18 hole. *Gulmarg Golf Club's* course, if not the world's best, is probably the world's highest at 8,700 ft. Lodging arrangements for golfers exist in the club itself. Spring and autumn tournaments are held both in Srinagar and in Gulmarg (June and September).

SKIING is a popular sport in Gulmarg from December to March, when the meadow is covered by a thick blanket of snow six to 10 feet deep. Annual skiing competition held in three stages during this period.

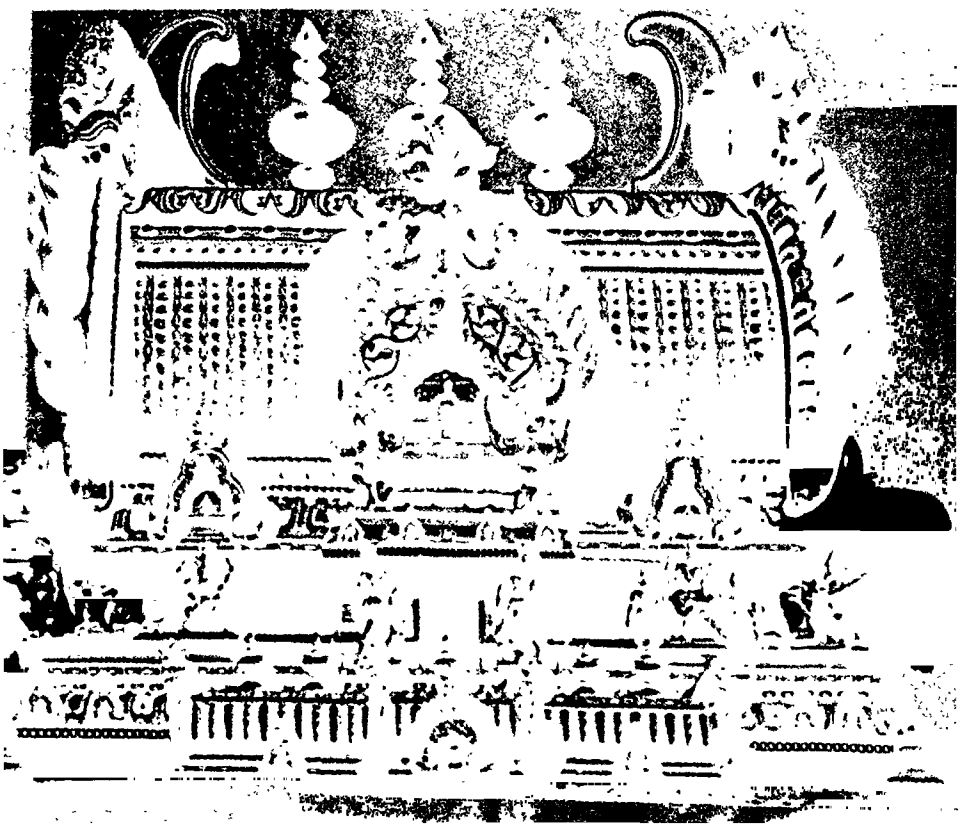


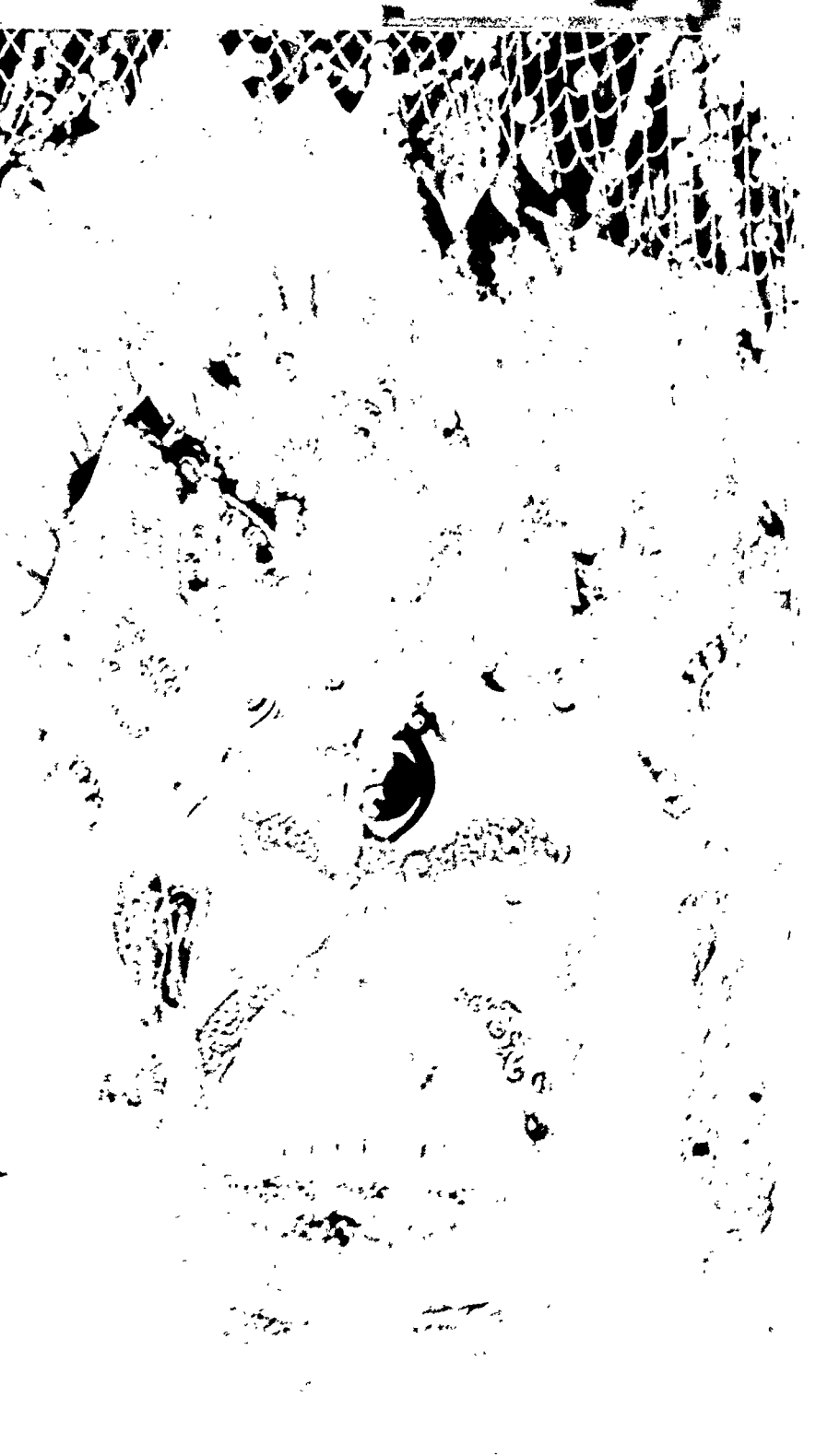
FISHING. Acclimatized varieties of trout attain greater size and are more plentiful than in their original European or North American habitat. Sturdy equipment is therefore required for fishing in Kashmir's fast waters. Trout fishing season: April 1-end of September. Mahseer fishing: August-September. Daily, weekly and seasonal licences can be had personally from the Director of Fisheries, Srinagar, whose office is conveniently located at the Tourist Reception Centre. The same office periodically publishes maps showing beats and routes leading to them. It is not necessary to bring your equipment: rods, reels, line and lures can be hired for about Rs. 10 a day from a number of Govt. recognized fishing agents and tackle dealers. A word of warning: all trout waters except Kokarnag, Achabal, Kulgam, Krishansar and Vishansar are subject to timber floating between May 1-July 31. Fishing in Sindh and Liddar rivers is usually poor from middle of May to middle of July owing to snow water.



An old bridge in Madurai is reminiscent of bygone days in the deep south. The region's exuberance can best be seen in the riotous coloring of its temples, a sample of which can be seen in this gateway (Gopuram) in Madurai.

Photos E. Fodor







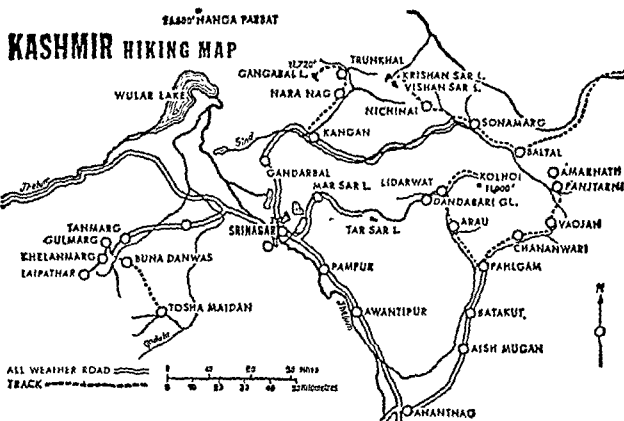
SHIKAR. Type of game available: snow leopard, black bear, musk deer, wolf, Kashmir stag, ibex, Tibetan antelope, etc.; also snipe, duck, geese, pheasant. There is an almost all-year season in

Kashmir beginning on Sept. 1 both for big and small game. In winter the swamps and marshes round the valleys are full of waterfowl and there is plenty of big game available during the summer season, which runs from March to November. All information regarding shooting blocks, reservation rules, etc. obtainable from Game Warden, Srinagar, or better still—through your travel agent



HIKING. The soaring heights and scenic grandeur of the Inner Himalayas can best be viewed by hiking. Starting points of the seven treks indicated here (and there are many more) can be reached

in comfort by bus or taxi. Guides, supplies, ponies and *mazdurs* (porters) are available at all these points. Since good tents are on hire at several places in Kashmir, we suggest you carry tents even if there are dak bungalows and forest rest houses along the route. In this way you will be completely independent. Light double-fly tents of medium size are recommended: they can be easily carried by pack-ponies or porters and at the same time offer adequate resistance to weather hazards. The local Tourist Officer, the Labour Officer or the village headman will be able to arrange ponies and porters and advise about hiring charges, which should be fixed before starting



Trek 1: Pahalgam to Amarnath Cave via Chananwari-Vaojan-Panjtarni (crossing Mahagunas Pass, 14,000 ft.); 28 miles, 5 days for return trip; elevation on outward journey: from 7,200 to 12,700 ft.

Trek 2: Pahalgam to Kolhoi Glacier via Arau-Lidarwat; 22 miles; two intermediate stages; elevation: from 7,200 to 11,000 ft. Four days for the return trip.

Trek 3: Pahalgam to Mar Sar Lake via Arau-Dandabari Glacier-Tar Sar Lake; 24 miles in three stages, five days for the return trip; elevation from 7,200 ft. to 12,500 ft.

KASHMIR & JAMMU/Practical Information

Trek 4: Sonmarg to Krishan Sar Lake via Nichinal and Vishan Sar Lake; 16 miles in two stages, time required for the return trip: 4 days. Between Nichinal and Vishan Sar cross pass at 13,500 ft. Elevation from 8,500 to 12,500 ft.

Trek 5: Gulmarg to Lalpathar via Khelammarg, 8 miles in two days. Elevation from 8,500 to 10,100 ft.

Trek 6: Gulmarg to Tosha Maidan: via Buna Danwas and Gadala stream, 20 miles, in 2 1/2 days—a piece of cake. At journey's end visit lakes lying near Chinmarg and Tosha Maidan Pass. Hardly any difference in elevation. Return journey can be made via Rlyar and Khag to Tangmarg (2 stages—2 1/2 days)

Trek 7: Kangan to Gangabal via Wangat Valley-Nara Nag-Trunkhal, 21 miles in two stages; elevation from 6,800 to 11,700 ft. The return journey can be made in one day, total time required four days.



SHOPPING. Carpets, woodwork and shawls take pride of place among the handicrafts of Kashmir. Pilgrims from Ladakh bring soft, incredibly snug pashmina tweeds and shawls made of the belly-

wool of the Himalayan goat, Tibetan-style jewellery of jade and turquoise, set in beaten silver. The Kashmir Valley craftsmen produce decorative articles in papier maché in three grades. In the first, pure gold leaf is used; it is rarely exported owing to high customs rates. Here is your chance to buy on the spot at reasonable prices bowls, candlesticks and trays of amazing richness of detail and beauty of Oriental design. Other products worthy of attention are *jaba* and *numda* rugs. The first are thin and light and can be hung up on the wall like tapestries. *Numda* are made of thick, light-coloured felt with embroidered flower designs. Time and again you will be accosted by hawkers; first make sure they are in possession of a Tourist Dept. registration card, then start your bargaining session. This entails some risks and you are advised to buy at places which sell at set prices such as the *Kashmir Govt. Art Emporium* in Residency Rd., *Govt. Central Market*, Exhibition Ground; *Persian Carpet Factory*—or your hotel's souvenir shop.

A word of warning: take your purchases back to your hotel and carry them home with you, or have the hotel package and ship them and get a post office receipt for them. Many items ordered and paid for at several shops have never been received, if they were ever sent at all.

CLUBS (with temporary membership): *Amar Singh Club* (tennis); *Srinagar Club* (golf and tennis); *Nagin Club* (facilities for water sports, particularly water-skiing), all in Srinagar; *Govt. Golf Club*, Gulmarg; *Government Club*, Pahalgam (golf).

USEFUL ADDRESSES. *Tourist Information and Guide Service:* Directorate of Tourism, Jammu & Kashmir Govt. Tourist Reception Centre, Srinagar; Govt. of India Information Centre, Residency Rd., Srinagar. Gulmarg and Pahalgam both have their Govt. Tourist Officer and there is one at Gulab Bhavan, Jammu.

Indian Airlines: Tourist Centre, Vir Marg, Jammu, and Tourist Reception Centre, Srinagar.

Travel Agents: the new combine of 5 agencies, the Travel Corporation (India) Ltd. have established their office in Kaul Bldg., Hotel Road, Srinagar; also Mercury Travels (India) Ltd., Oberoi Palace Hotel, etc.

Church Services: R.C. and Protestant in Srinagar, Protestant in Gulmarg and Pahalgam.

Hospitals: Mission Hospital, Govt. Hospitals at Jammu, Gulmarg and Pahalgam.

The *Tourist Reception Centre* in Srinagar can accommodate the overflow of visitors, houses the Directorate of Tourism, the Director of Fisheries, the Game Warden, Indian Airlines, Tourist Bus Service, Railway Out-Agency Booking Office, Houseboat Owners Association, etc.

EXPLORING KASHMIR AND JAMMU

One first catches sight of the snow-capped bastions of Kashmir, the Panjal range, on entering the Jammu region from Pathankot. Jammu splits up naturally into three tracts—the mountainous, the submontane and the plains. The inhabitants of these three divisions have their own dialects, customs and modes of dress. The Dogras inhabiting the plains are a hardy people and speak Dogri—a mixture of Sanskrit, Punjabi and Persian. The inhabitants of the “middle-mountains” are called Paharis. They are tall and wiry and occupy themselves in agriculture and cattle-breeding. Like the Kashmiris, they have developed a remarkable swiftness of foot and can cover long distances without fatigue. The Gaddis and Gujjars are always on the move, with their herds of cattle, from one end of the State to the other. In summer they climb high mountains and make temporary flat-topped mud huts for themselves and their livestock. They are a fine hill race with a Semitic cast of countenance.

The city of Jammu has long been a centre of Indian culture where the arts have flourished; the Pahari painters have been renowned through centuries for their dexterity of line and matchless blend of colour. In pre-Independence days, unlike Kashmir, Jammu was almost a closed part of the State. The Maharajah liked to keep it strictly to himself—and the British Raj, wisely enough, lent him every assistance in doing so. No European was allowed to enter the place without a Government permit. Each winter the Maharajah moved down from the snowy heights of Kashmir and retired to his palace in Jammu which enjoys the winter climate of the plains, standing at a thousand feet above sea level.

The *maidan* is a broad and noble terrace and it is from here that we get that view of the great width of plain—that is so impressive: we seem to be looking at the naked skin of India.

Before saying goodbye to Jammu City, let us mention the multitowered Raghunath Temple which shows a marked difference in architectural style from other Hindu shrines one finds in the northwest of India.

The Banihal Pass

On our way to the Valley of Kashmir (5,000 ft.) we shall have to cross the mountain bastion that surrounds it on all sides by way of the Banihal Pass, itself at almost 9,000 feet. The pass

is supplemented by a recently completed tunnel, making road travel possible throughout the year. Its entrance is sometimes blocked in winter by snow some twenty feet deep. Strings of pack coolies still go over the pass by a straight climb. It takes a day to cover the eight miles up and over. Every hundred yards or so there is a solidly built stone shelter for the coolies (and other such madmen who cross in winter) since the climb gradient is little short of perpendicular and the average visibility not more than some twenty feet. The word "Banihal" is the Kashmiri for blizzard, and it blows blizzard most of the time during the four winter months.

Srinagar

We have now little over a hundred miles to go to reach the capital of this captivating country—Srinagar. It is pronounced as if it were written "Sirrynugger"—which at once makes it easier. We are now in the Himalayas, at the head of the famous valley, eighty-four miles long and twenty to twenty-five miles wide. The road stretches out before us in an almost Roman straight line. The roads of Kashmir are poplar avenues, planted and tended at the command of the Great Moghuls. Boxed up on all sides by mountain walls as we draw nearer to Srinagar, we have reached the literal back of the beyond, away from the worries of the world.

So this is the Venice of the East! But Venice ensconced miraculously in the midst of a super-Switzerland. So "super" it is that, on returning to Europe or America, our mountains look downright dull. Yet Srinagar has many characteristics that are neither Venetian nor Swiss. Its flowering house-tops are essentially its own. For a short space of some few weeks, before the summer sun has burnt them up, they turn the flat roof-tops of Srinagar into a top-storey flower-garden. The roof of the Kashmiri house is made of earth. Watered by the rains and snow of winter, it soon becomes a field of grass in early spring—followed by flowers, until scorched into hay at the approach of summer. All down the banks of the Jhelum, on either side, between the bridges, these natural roof-gardens lend a unique aspect of gaiety to this subtropical city.

Like a row of boxes with smaller boxes pasted to their sides, hundreds of brown houses line the river. They are touched up with the colour of painted shutters and inlaid arches over the small windows. Vividly dyed skeins of wool hang from door-

ways, and everywhere, on roofs, balconies and window sills, clothes hang in the sun to dry.

Large vessels on which whole families live, haul timber up and down the crowded river. Between them, *shikaras* thread their way. These graceful boats, with canopied roofs and fluttering curtains, glide up the river past homes, temples and gardens, or drift to the peaceful Dal Lake where most of the "houseboats" are anchored.

The bazaar life of Srinagar is like a scene out of the "Arabian Nights." Mysterious individuals, many in national dress, can be seen at every step. The streets are shrouded from the light by awnings narrow and obscure. Men in fur caps and women in dark-coloured "tent" robes and flashing jewellery walk along the bustling streets. Horse-drawn *tongas* speed by with jangling bells. Old men in turbans sit on the busy sidewalks smoking their quaint-looking *hookahs*. Stalls display all the artistry of Kashmir: carved woodwork, papier mâché objects, silverware, embroidered shawls, magnificent carpets and semi-precious stones.

Apart from the attractions of the river with its nine bridges, Srinagar has a unique landmark: a sharp hill, a thousand feet high, still in the precincts of the city, with stone steps running right up. And at the top, a small pointed temple to Siva, named after Sankaracharya who came to Srinagar 1,200 years ago from India to revive Hinduism which had been eclipsed by Buddhism. From here one has a striking panorama not only of the city but of the configurations of the river Jhelum and the adjoining Dal Lake.

As a predominantly Moslem city, Srinagar has its fair share of mosques: the Juma Masjid, largest in Kashmir; the Pathar Masjid, built by Jahangir's wife, Nur Jehan, and the pagoda-like Shar Hamadan, entirely of wood, with beautifully carved doors and windows.

Dal Lake

The first thing the newcomer does on arriving in Srinagar is to go to the Dal Lake. The houseboat is, by force of tradition, the first attraction. As a means of getting back and forth from this floating home, we must make use of the *shikara*. This skifflike punt has rightly been dubbed the gondola of Kashmir. It can take four passengers; but, with two, it constitutes the acme of comfort when transported over a waveless sea under a canopy of plaited straw hung round by silken curtains.

KASHMIR & JAMMU/Dal Lake

The houseboat is actually no more than a makeshift invented at the close of the last century in consequence of the Maharajah's edict prohibiting the ownership of land by Europeans. So they took to the water—hence the houseboat. The evening cocktails on the upper deck, with the sunset glow over the unbelievably opalescent, surrealist landscape are incredibly grand scale—yet snug and homely.

The houseboat proves an easy prey for the small tradesmen from the city. They paddle out in their *shikaras* and besiege the unwary tourist. Some are exorbitant in their prices but one can always bargain. In fact it is expected. And quite a few of these aquatic peddlers have small brass ornaments, some of them really ancient, of great artistic merit and at reasonable prices. Others, of course, are purely out to soak the inexperienced by asking fantastic sums for sham objects.

Unlike the muddy-coloured snow-waters of the Jhelum, those of Dal Lake are crystal clear, being fed by springs. At intervals, all round the 12 square miles surface stand the giant plane trees, called *chenars*, planted by the Great Moghuls. They form the background to Shalimar Bagh, meaning the Garden of Love—marble pavilions, terraces, fountains and cascades, laid out nearly four centuries ago by Jahangir for his Queen Nur Jehan. Great landscape gardeners, these Moghul rulers relied not so much on the show of flowers as on the theme of the design. It has survived the centuries and, together with the great *chenars*, lend poetic glamour to the scene. "Pale hands I loved beside the Shalimar...."

The Nishat Bagh (Garden of Pleasure) rising from the Dal in terraces of flowerbeds, with its avenue of cascades playing their crystal waters against the blue mountain background has a grandeur all its own. The Garden of the Morning Breeze (Nasim Bagh) lies opposite, on the other side of the lake, and is the oldest in date: Akbar the Great laid it out after the conquest of Kashmir. Nearest to Srinagar and smallest in size is the Chasma Shahi (Royal Spring). In the neighbourhood, surrounding Srinagar, are the manufactories where the Kashmiri craftsmen produce by hand their woodcarvings and their lacquer work.

A Tour of the Lakes and Valleys

Before we start on our tour of the lakes and valleys, let us make a car-cum-pony expedition to Gulmarg (8,500 ft.) the

"Meadow of Flowers" (*marg* is the Kashmiri for an upland meadow). Here we find ourselves back in highly europeanized surroundings—tennis courts, golf course, large hotels; for Gulmarg was the summer hill station for the British Resident and all his circle. Walking along Gulmarg's Circular Path you have only to look down to have a magnificent view of the entire Valley of Kashmir, including Srinagar. Fine views can also be obtained here of Nanga Parbat (over 26,000 feet). This giant, whose name means literally (and unimaginatively) "Naked Mountain", dominates the landscape for many miles in all directions. It has something of the Matterhorn in shape at more than double the height and has taken a high toll of life from those venturesome enough to scale it.

A few miles before returning to Srinagar, we turn to the left onto Baramula road at Sangrama to take the track that leads to the Wular. This is the largest lake in Kashmir. It is something like the Lake of Geneva and Haramuk, the mountain at its head, is a kind of magnified *Dent du Midi*. The waters of the Wular are of a soft jade colour. Sunsets on this lake, as seen from the houseboat, are beautiful; the mountain silhouettes, the leaping fish, the sleeping water, the eagles planing in the sky leave an indelible memory.

Leaving the Wular, we arrive, after a few miles at Lake Manasbal, famous for its lotus blossoms. Here we take the road that branches to the left (at Ganderbal) into the Sindh valley, one of the most famous in Kashmir. As we pass through it, the mountains come down precipitously on both sides, thickly covered with that particular kind of Kashmiri pine known as the budle tree. The average specimen of this giant conifer stands at over a hundred feet. Sombre and solemn, they are at their most imposing when their branches are covered with snow.

At the head of the valley we arrive at Sonamarg, the "meadow of god"—named after the golden aspect of its massed spring flowers. Just over 50 miles north-east of Srinagar, it stands at almost 9,000 feet above sea-level and offers a favourite camping ground in the summer. It is from here that treks are made into the wild lands and barren wastes to the north and east on the confines of Tibet.

We now start to ascend the Liddar Valley. The scenery here, though perhaps a trifle less acrobatic than in the Sindh, is more majestic. As we come down the valley, we pass the sacred cave

KASHMIR & JAMMU/Pahalgam

of Amarnath, with the pilgrims' rough-hewn track, steps cut out of the living rock, leading straight up to it. They come each year, from every corner of India, old men and young, pious Hindus to pay their respects at the shrine of the Siva lingam. The cave is situated, amid snow and ice, at a height of nearly 13,000 feet and is cut off in winter. The most auspicious moment in the whole year for worship is the night of the full moon in the month of Sravan (July—August). Rajas and wealthy Hindus have been known to travel hundreds of miles up from the plains, as far at least as a few days' trek, and then to leave the last stages of arduous climb to be performed by their majordomo. In short, to pay their homage by proxy.

Passing down the Liddar Valley we next come to Pahalgam, a place of wondrous natural beauty. Climatic conditions in the summer are ideal for tent life and most visitors spend their time here under canvas. At no more than 7,000 feet above sea level, the tourist does not find his energy taxed in the way that it is at great elevations. The scenery is exquisite; flora and fauna divert the newcomer. Large brown bears may be observed—at a comfortable distance, through field glasses—as they sit, like overgrown children, in wayside bushes eating berries. Strict vegetarians, it seems surprising how they can support their bulky frames on such a slender diet.

At this point we might like to make short excursions to various beauty spots. Those who are equestrians will soon find that the ideal way of seeing the country in this region is on horseback. Ponies are always available in Kashmir and some of the most beautiful parts which cannot easily be reached by car, become accessible without the fatigue of having to move about on foot over this hilly country. On these little expeditions off the beaten track, one must be prepared for surprises. It is quite possible to turn a corner on some hill track and to have to draw rein sharply on finding oneself emerging onto a mountain meadow, and apparently running into a flock of sheep. At least that is what they will look like in the white mist of the low-lying clouds. These greyish forms, the size of sheep, suddenly put out wings—and start to run. Fortunately not towards, but away from the adventurous intruder. It is at that moment that one realizes that they are vultures. Large and unwieldy birds, they cannot rise straight up in the air, they need a runway. Unpleasant to look at, they have their uses. You may see some small beast that has fallen into a ravine and

broken its neck. And the next day, or the next hour, you will see nothing left of the poor animal but lean white bones. These flying sheep who never attack a living thing but attend strictly to business have done their job of public hygiene and done it well.

The Kolhoi Glacier

The romantic-minded traveller who may wish to take the bridle path up to the Kolhoi Glacier, whether on foot or mounted, will be well rewarded. Along this short rough track he will meet with some of the best scenic effects for sketchbook or camera to be recorded in the whole of Kashmir. And this is to say quite a lot since, by general poll of opinion, there is no quarter of the globe which can compete in beauty with the breath-taking panoramas—and close-ups—of this roof-garden, roof-of-the-world, tourist-captivating country.

We just mentioned close-ups. By this we intended to convey, in relation to the context, short vistas of a few dozen yards, up ravines bursting with luxuriant vegetation and ending in some quaint cascade or cul-de-sac. But this same term may mean the human features, seen at close range—and here we must introduce those strange inhabitants of these regions who are not at all like the drab, grey-clad Kashmiri peasant. Unlike the typical Kashmiri, who is essentially either a town-dweller or an inhabitant of the *nullahs* (the mountain crevices, the valleys), these nomadic folk live in their tents on the top shelves and *margs* of the highlands. They are a colourful race: fine strapping men and tall, elegant women, clothed in bright colours, in tribal hues. They have the true hillman's independence, his pride, his courteous manners, his proud bearing.

Continuing our journey up the bridle path that leads to the glacier, we soon arrive at Liddarwat, a resting spot of great attraction. The sun pours down from a subtropical sky and yet the tall encircling pines seem to hold night forever beneath their branches. As the glen narrows we arrive at the great frozen river that seems to be motionless and that is ever advancing, inch by inch, until it melts and dissolves into ice-water. And this same ice-water, when drunk in moderation under the midday heat of the summer, provides a natural champagne.

Whence back upon our tracks to the local Pahalgam metropolis, and on beyond, continuing our way down the Liddar

Valley. As we descend the scenery depreciates in value: we are alighting gently from those sky-scraper heights and are approaching the ground floor level of the central valley. In Martand there are ancient ruins and a great temple, believed to have been built by King Lalitaditya as far back as the 8th century. The extensive nature of these ruins convey some idea of what must have been their size in days gone by and thus the importance of Kashmir at that remote period.

Snow Bridges

A word of warning for those who are adventurous enough to follow these entrancing valleys right to their watershed: let them beware of leaving it too late in the year. Such treks as these can only be accomplished with a guide. The danger lies in the melting snow. Up to the end of May, or the beginning of June, the snow-bridges can be relied upon. After that date they can be most treacherous. And what is termed a "snow-bridge" in Kashmir is, in its early phase at least, hardly a bridge at all. During the heavy winter falls the ravines get filled in and bridged over with snow, the mountain torrent forcing its way through in a tunnel underneath. Thus, until the thaw has set in, it is possible to walk up and down these precipitous gorges on top of the snow, with the river hurtling its way through beneath, unseen and unheard. But, once the snow begins to melt these bridges become so slender at the middle of their arch that they may snap at any moment—and this quite often means a drop of fifteen to twenty feet. The snow-bridge may already have ceased to meet in the middle, leaving a gap of two or three feet. The guide will lend a hand across and tell you to jump. You do—and all is well as you hasten off onto the firmer portions of the wilting structure. The safest tip is the giant snow-bridge at Chandanwari, a 10 miles' pony trek from Pahalgam.

Continuing our return journey down the Liddar Valley, we arrive at Anantnag, where we rejoin the Vale of Kashmir. This place is famous for its springs and here we find ourselves once more in the land of the spreading *chenars* and the poplar avenues, planted by the loving hands of the Moghul emperors—great trees that fire the landscape in the autumn in flames of crimson and of gold as their leaves turn colour.



PILGRIM'S PROGRESS TO BENARES

Humanity Steeped in Divinity

To reach Benares from Delhi—whether by air, rail or road—you will travel across the whole length of Uttar Pradesh State. Smaller in size than overcrowded Britain, it has twenty million more inhabitants who somehow manage to scrape a living together thanks to the fertility of the soil and the land-reform of recent years. Before Independence, *Zamindars*, absentee land-owners, lorded it over the peasantry who were, more often than not, mercilessly exploited. Former tenant-farmers are now smallholders but still have to cope with lack of equipment and oversize families and sometimes with unsympathetic officials.... They find solace in religion: two of the holiest rivers meet at Allahabad, the Yamuna (or Jumna) and the Ganges (or Ganga). At the *sangam*—their confluence—the Magh Mela, India's biggest religious bathing festival is held each spring. Every 12th year, on an auspicious date chosen by astrologers, millions converge onto the riverbanks to participate in the Kumbh Mela, an

even more important ritual to the devout.

It was along the Ganges and Yamuna that the first Aryans made advances into India, calling their newly-won territory Aryavarta. It was the kings of this valley that fought in the Great Battle of Kurukshetra related in the *Mahabharata*. It was in the foothill area (just inside present-day Nepal) that a prince of the Sakya clan, Buddha, was born.

The Gangetic plain served as a pivot to the Mauryan Empire whose most outstanding figures were Chandragupta and Asoka. Harsha of Kanauj made himself master of Northern India in the 7th century and the region remained Hindu until Mahmud of Ghazni invaded it and captured the imperial city in 1019. The Mohammedan conquest of Hindustan was consolidated over the centuries by various Muslim dynasties, but once the Moghul Empire gave visible signs of decline, the East India Company—with Calcutta as its base—began its irregular acquisitions which culminated in the battle of Buxar (1764). The work of British conquest was now well under way and when a few months later Clive was sent out again to India he could write in his report: "It is scarcely a hyperbole to say that tomorrow the whole Moghul empire is in our power".

PRACTICAL INFORMATION FOR THE GANGETIC VALLEY (UTTAR PRADESH)



WHEN TO GO? This region of India has a variable climate: very hot and dry in summer and fairly cool in winter. From November to February the maximum temperature rarely exceeds

65° F. In daytime; at night the thermometer often falls to 45°. The main tourist season lasts from October to March.

How to Get to Town from the Airport: Most dependable are airline coaches available at all the airports. Taxis on hand at Lucknow Airport, fare a dollar to the city (8s).



HOW TO GET THERE? There are several daily air services to Lucknow, Allahabad and Benares from Delhi and Calcutta. This is also the region of India's densest railway net. Among the crack

trains passing through the area we recommend the airconditioned *Calcutta Mail* plying between Bombay and Calcutta and stopping at Allahabad; the *New Delhi-Calcutta Airconditioned Express* (thrice weekly, stops at Kanpur and Allahabad), the *Upper India Express* (1st class only) passing through Benares on its way from Delhi to Calcutta and the airconditioned *Howrah* (Calcutta) *Amritsar Mail* stopping at Benares and Lucknow en route for the Punjab. The approximate journey time from either Delhi or Calcutta is about 12 hours by express trains, much longer by mail trains.

By road: India's finest, the Great Trunk Road runs through the region but don't expect to do 50 miles an hour. It would be easily possible were it not

for the heavy bullock cart traffic one encounters, especially during pilgrimages. Allahabad is 383 miles from Delhi via Aligarh and Kanpur, Benares another 76 miles via Chunar and Mizapore; Lucknow is 48 miles from Kanpur, and Benares 425 miles from Calcutta if you come via Burdwan—Asansol—Sasaram.



WHERE TO GO? Allahabad, near the confluence of the Ganges and the Yamuna, is one of India's important centres of pilgrimage. Lucknow presents a picture of cupolas, turrets and minarets, interspersed with the rich foliage of its gardens, but the focus of interest is Benares, with its array of shrines and bathing ghats sprawling along the Ganges for about 4 miles. It was at nearby Sarnath that Buddha delivered his first sermon; the vestiges of monasteries and of the two *stupas* (mounds) create a lasting impression. The museum, in the style of a Buddhist monastery, contains some superb specimens of ancient art.



HOW TO GET ABOUT? Daily flights link Benares and Lucknow with Delhi, Calcutta and Agra. Allahabad is served thrice a week (from Calcutta or Delhi via Benares). Rail and road connections is the Gangetic Valley are probably the best in the whole of India. Lucknow is 7½ hours away by train from Allahabad and under 5 hours from Benares; the road distances are 127 and 175 miles respectively by good road. There are numerous private and state transport services connecting the various cities.



FESTIVALS AND DANCING. The all-India religious festivals like Holi, Basant Panchami, Dussehra and Diwali are celebrated here as elsewhere in the country. The typical Uttar Pradesh regional fêtes

are held mostly in Mathura (see our chapter *A Trip to Agra*) while the only outstanding celebration in the Gangetic Valley is the *mela* at Allahabad.

The *kathak*, one of India's four classical dance forms, has its home in this region. From a temple dance it has developed under the patronage of Muslim rulers into a court dance with an entirely different gesture code and foot technique. The knotted Hindu draperies are replaced with tight-fitting pyjamas and loose tunics made of heavy brocades. The chequered history of North India is somehow reflected in this temperamental and highly rhythmic dance. Independence has given a great impetus to the resuscitation of *kathak* as well as to the folk dances of the region.

HOTELS AND OTHER ACCOMMODATIONS

ALIGARH. No Western-style hotels. The *Imperial*, next to station and the *Shamshad* near University are rock bottom. *Inspection Bungalow* on Samad Rd. towards Civil Lines (contact Exec. Engineer PWD, Aligarh).

ALLAHABAD. *Barnett's*, 14 Canning Rd., is Allahabad's leading hotel, with 15 rooms with bathrooms, a few air-conditioned. First-class reasonable. *Royal*, 24 South Rd., Civil Lines, set in a garden, ranks next, also first-class reasonable. Both have bars. Also: P.W.D. *Inspection Bungalow* (contact Exec. Engineer, P.W.D.,

Allahabad); outside the city there are five *Inspection Bungalows*, same authority.

BENARES (VARANASI). Both leading hotels are in the Cantonment area: *Clark's*, The Mall, a spacious, colonial-style establishment offers Western and Indian cuisine; 81 rooms with attached bathroom; tennis and swimming facilities; first-class superior. Somewhat cheaper, the *Hotel de Paris* also in a garden on the Mall, and is almost as good; 40 rooms with baths. Both hotels have airconditioned rooms. Among the Indian-style hotels,

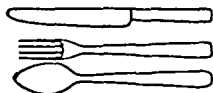
BENARES/Restaurants

Banaras Lodge and the **Central**, both in Dasaswamedh Ghat Rd., are probably the best. Uttar Pradesh Govt. Tourist Bungalow, reservations: Regional Tourist Office, Varanasi. Also **International Guest House** and **Tourist Bungalow** (Cl. II). There is a fine **Circuit House** (apply Collector, Varanasi) and a **Dak Bungalow**, run by the **Hotel de Paris** and next to it.

FYZABAD. **Circuit House** and **Inspection Bungalow**.

KANAUJ. District Board **Dak Bungalow** next to station.

KANPUR. **Berkeley House**, Civil Lines, has 20 rooms (some air-conditioned) with attached bathroom; tennis. First-class reasonable and excellent although hot water is not always available throughout the day. Equally good: **Bellevue**, Cantonment, 16 rooms. Less expensive, **Natraj**, **Valerios**, **Khayyam**.



with spiced rice); *murg musallam* (roast chicken) and *kagori kabab*, (cigar-shaped tender pieces of spiced meat). Lucknow is also known for its Oriental sweets (try the *balai*) and its delicious mangoes in summer.

The best Indian-style eating places are: at Allahabad the **India Coffee House**, and **B.N. Ramas Restaurant**; in Lucknow the **Kwality Restaurant** in Mayfair, the **Bengali**, **Majestic**, **Republic** and **Imperial Hotels**; in Benares: **Three Aces**, **Elite**, **Excelsior** and **Bharat Café**; in Kanpur: **Kwality**, **Volga**, **Anupama** and **Gazelo**.



coins, etc. Among the antiquities: Some interesting images from **Khajuraho**, **Nagor** and **Kaushambi**.

The **State Museum** in Lucknow, established in 1863, has four main divisions: archaeology, anthropology, natural history and art. The archaeological section contains pieces of sculpture from Mathura as well as Brahminical and Jain statuary. The coin cabinet, which has Kushan, Gupta and Moghul coins, is of special importance. The art collection includes paintings representing the major Indian schools—Kangra, Rajput, Deccani and Moghul.

Bharat Kala Bhavan, Benares. This Museum of Indian Arts and Arche-

LUCKNOW. Surrounded by extensive rose gardens and near main shopping center is the **Carlton**, Shah Najaf Rd.; 100 rooms. Tennis courts, golf links and swimming pool at club. First-class reasonable to superior. Then follows semi-Indian style **Capoor's**, **Hazratganj**, 2 rooms with bath, roof garden, and the **Burlington**, **Vidhan Sabhamarg**, between moderate and inexpensive. Among the Indian-style hotels our choice is the **Central**, **Aminabad**. The **Railway Retiring Rooms** might be more convenient.

MEERUT. **Wheeler's Club**, Mall Rd., has a few rooms and offers Western-style catering. Among the Indian-style hotels the inexpensive **Royal**, also Mall Rd., is the best.

MIRZAPUR. **Inspection** and **Dak Bungalow**, both Civil Lines (contract Exec. Engineer P.W.D., Mirzapur).

VARANASI (see **BENARES**).

MOGHUL CUISINE. Lucknow is noted for its wide selection of *mughlai* food: spiced meats, curries and various breads. Among the favourite preparations are *biriani pullau* (meat and nuts cooked

MUSEUMS. **Municipal Museum**, Allahabad. Opened in 1931 in a wing of the Municipal Office, it has a mixed collection of antiquities, musical instruments, clay models, art objects, textiles, pottery,

ology, founded by **Raj Krishnadasa** in 1920, is now attached to the **Benares Hindu University** and housed in a newly constructed building. Besides gold and other coins of the Gupta period, the archaeological exhibits and rare specimens of arts, crafts and sculpture, it has a representative collection of Indian pictorial art. Open only 7 to 11:30 a.m.

The **Sarnath Museum** is an archaeological site museum six miles north of Benares. It was started in 1904 and the present Buddhist monastery type building was ready in 1908 to

house the antiquities recovered at the site. The collections date from the 3rd century B.C. to the time of destruction in the 12th century A.D., and consist of images, stucco figures, bas reliefs, inscriptions, domestic objects of stone and terracotta, pottery and architectural pieces belonging to the Maurya, Sunga, Andhra, Kushan, Gupta and medieval periods of Indian history. Here are preserved the

famous Lion Capital of Asoka adopted as the crest of the Republic of India, and the statue of the preaching Buddha of the Gupta period, besides other fine images of the Mathura School.

There is a small museum at Fyzabad showing Jain antiquities and archaeological bits and pieces from nearby Ayodhya.

PLACES OF INTEREST. *Near Allahabad:* About 31 miles away are the fortress ruins of Gharwa, containing the vestiges of Hindu temples whose beautifully carved pillars are still visible. *Jhansi* is opposite Allahabad Fort and can be easily reached by boat from the *sangam*, the meeting point of the Yamuna and Ganges rivers. Vestiges of forts and temples. The high cliff facing the Ganges is the home of troglodyte ascetics. 11 miles southwest, on the other side of the Yamuna is Bihta, where excavations have unearthed the remains of a well-planned settlement which flourished during the pre-Maurya period.

In Lucknow: The University campus is across the river in what was once the royal garden. While not much remains of its past glories, visitors can see the *hammam* (baths) where the Nawab used to dally with his ladies, and a red building known as the "baradari." *Isabella Thoburn College for Women*, established in 1870 as a high school for girls by American Methodist missionary Isabella Thoburn. It was raised to the status of a college in 1886 and is affiliated to Lucknow University. *Bhatkhande University of Indian Music*, named after one of the greatest musicians of India, provides instruction in classical music. It teaches the theory and practice of North Indian vocal and instrumental music and dance and has done invaluable work in revitalizing both.

Near Benares: Sarnath (6 miles), once an important centre of Buddhism; Ramnagar Palace and Fort (8 miles), (permission may be obtained from the Secretary to the Maharaja); Chandra Prabha Wild Life Sanctuary (43 miles), second lion reserve next to Gir Forest.

In Benares. One should not leave the holy city without visiting its Hindu University set in a large park. Each important faculty has its own building. Girls and boys attend lectures together but don't mix much. In the middle of the park, the library contains ancient Vedic books of inestimable value. The medical faculty is probably the most interesting: here the indigenous vedic healing methods (known as Ayurvedic medicine) are taught side by side with Western medical science.



SHOPPING. Here is a region where you can't afford to say "no". The main shopping bargains are, of course, the exquisite Benares silks, brocades and sarees, Lucknow's gold and silver and white

embroidery, table covers and silverware and Mirzapur's carpets. Brassware and lacquered toys complete the list.

The main shopping centres at Allahabad are the Civil Lines, Johnstonganj and the Chowk; at Lucknow's Hazratgunj the most important fixed price shop, the *Uttar Pradesh Govt. Handicrafts Emporium*, has the largest selection of the state's arts and crafts, followed closely by the *Kashmir Govt. Emporium* selling shawls, carpets, furs and papier mâché articles. Lucknow's busiest market is Aminabad where perfume essences (*ittar*) are sold at ridiculously low prices. In the evening go to the Chowk, a famous shopping lane where artisans produce all kinds of items from *repoussé* silverware to ivory carvings. Benares has also its Chowk, in addition to the Thatheri Bazaar, Vishwanath Gali and Gyanvapi.

BENARES/Meerut



CLUBS. The leading sports club in Allahabad is the *Gymkhana Club*, while the eggheads congregate at the *Council of World Affairs*; Allahabad, Lucknow and Benares have their *Rotary Clubs*;

Lucknow's leading sports clubs are the *Mohammad Bagh Club* and the *Golf Club* while in Benares the *Officers Club* (swimming) is best.

USEFUL ADDRESSES. *Tourist Information and Guide Service:* Govt. of India Tourist Office, 15-B The Mall, Benares Cantonment; Uttar Pradesh Regional Tourist Bureau, Parade Kothi; District Information Office, Dashashwamed Rd., Benares; Tourist Bureau, Tehri Kothi, Transport Commissioners' Office, and Information Centre, Hazratganj, both in Lucknow, and at Govt. Office, Allahabad.

The *Ganges Excursion Service*, Ram Bhavan, Meer Ghat, Benares, for launch trips down the Ganges, which offer an eerie spectacle of burning ghats, especially at night.

Indian Airlines: Allahabad, Hotel Barnetts; Lucknow, Carlton Hotel; 16/59 Civil Lines, Kanpur. Benares, S-20/58 Sikraul.

U.P. Automobile Association, K 37/27, Bulanala, Benares; Mahatma Gandhi Marg, Allahabad; *A.A. of Upper India*, 22 New Berry Rd., Lucknow.

Church Services: All Saints' Cathedral (Prot.) and St. Mary's Cathedral (R.C.) at Allahabad; Christ Church (Prot.), Wesley and Central Methodist Churches and Cathedral Church (R.C.) in Lucknow; St. Thomas (Prot.), Methodist Church and St. Mary's (R.C.) in Benares.

Yoga Institutes in Benares: Bharat Seva Ashram Sangh, Sagra, Akhil Bharatiya Yoga Pracharni Sabha, Maidagin and Kashi Vyamashala at Brahma Ghat.

Hospitals: University Hospitals at Allahabad, Lucknow and Benares, and Shiv Prashad Gupta Hospital in Benares.

Travel Agents: TCI (Travel Corporation of India). Clark's Hotel, Benares.

EXPLORING THE GANGETIC VALLEY

On leaving Delhi we bypass Meerut, a nondescript city mainly known as the cradle of that memorable insurrection, the Indian or Sepoy Mutiny, now more commonly referred to as India's First War of Independence. The British Governor-General's order of 1856 that all units were liable for overseas service created consternation among the troops since, by Hindu religious law, all who left their native land became outcasts. A signal blunder on the part of authority, it was interpreted by Indians as a defiance of their religious injunctions. The Sepoy regiments, predominantly high-caste Rajputs, felt this supposed aspersion on their customs most keenly.

Only a spark was needed to fire the powder-keg of sedition. The Government rearmed them in 1857 with a new rifle that required a greased cartridge. The grease was rumoured to be cow's fat, defiling the Hindu who touched it. A pig's fat rumour followed hot on its heels, inflaming the Muslim Sepoys. Insurrection burst into open rebellion at the Meerut garrison. They shot their officers and marched on Delhi to transfer allegiance to the Moghul Emperor's descendant, who still kept court and his imperial title. The revolt, which may be regarded

as the first stirrings of a nationalist movement, lasted several months. While it did not spread beyond the confines of Northern India, it resulted in many a grim battle and the liquidation of the East India Company. The British Crown took over—but things were never quite the same again.

Historic Forts

The first place of interest on the road is Aligarh. For centuries a Rajput fortress, it lost its independence to the Moghuls by the beginning of the 16th century. In the middle of the 18th century it was hotly contested by the Afghans, Jats and Marathas. During the Maratha occupation the troops were led by a French general, de Boigne and the fort was reputed to be impregnable. Finally, in the second Maratha War Scindia was taken by Wellesley—the future Duke of Wellington—and Aligarh captured by Lord Lake. Four miles to the west lies the massive fort Scindia, heavily involved in these events. In the old city is the Bala Kala, a primeval stronghold with a superimposed mosque (1728).

Today a small town on the Ganges, Kanauj (ancient Kanya-kubja) was for many centuries the Hindu capital of Northern India, a city of wealth and beauty, of fine temples and shining palaces. For five centuries, following its foundation by Harsha, Kanauj remained the symbol of imperial power, the capital of the greatest empire that came into being after the Mauryas. Its prestige persisted until the Muslim invasion of the 11th century, when, devastated, it quickly passed into oblivion. Little remains today of its ancient glories, except the melancholy ruins of a few ramparts and temples.

Some fifty miles further we enter the Manchester of India, Kanpur, one of the greatest industrial cities in the country. Wholly modern, it has been created solely by trade and manufacture. Tragic events took place here at the time of the 1857 Mutiny—the equally heroic exploits of Tantia Topi and the defence of Wheeler's entrenchment.

Lucknow, City of Gardens

We now take the side road to the left that leads to Lucknow. Less industrialized than neighbouring Kanpur, its half-a-million population contains a considerable number of Muslims. This is the 18th-century capital of the Nawab-Wazirs, who usurped the leadership of the Moghuls when their empire began to disinte-

grate. The Nawabs of Oudh came of recent stock, the Persian adventurer Saadat Khan having been rewarded for his services to the Emperor with the governorship of the province. His successor, Shuja-ud-Daula, joined with the Emperor against the British. Defeated by Clive, he was allowed to keep his kingdom on payment of a heavy indemnity. The creator of Lucknow as you see it today was his successor, Asaf-ud-Daula, a great patron of arts and of beautiful courtesans. Gay, decadent and lavish, Lucknow's fame stood high as a centre of Urdu poetry and courtly diction. By the beginning of the 19th century, Ali Khan was installed upon the throne by Sir John Shore. Like all previous rulers of Oudh he added further to the total of mosques and palaces and built the Residency that was later to become so famous. Building in Lucknow continued until the fifth and last king. Indolent and pleasure-seeking, his interest was focussed on the harem where his numerous wives had each a separate suite. But his favourite pastime was music and his contribution to the enrichment of Hindustani music was considerable. He was deposed and deported by the British who annexed the province in 1856.

The Mutiny broke out the following year, and Lucknow was besieged by the insurgents. The ruined Residency stands today as it was at the moment when its defenders were relieved by Campbell after an eighty-seven days' siege. Of the three thousand troops and non-combatants who had refused to surrender, less than a thousand staggered out. Strangely serene are the gardens that surround these war-scarred walls. The flower-beds and lawns are kept in perfect trim and provide a meeting-ground in the cool of the evening for university students. Peace and goodwill prevail, unpleasant memories lie buried with the past.

Lucknow's other "must" is the Chowk, the bazaar centre in the old city. Here flourish the arts and crafts; sarees, gold and silver brocades, clay figures, pottery and fancy hubble-bubbles. Former haunt of a feudal aristocracy, ancestral dwellings abound at every turn, some of them still inhabited by patrician families. It is here that gracious Nawabi manners still persist and one may recapture for a moment the 18th-century charm of an epoch when Lucknow was a centre of culture and refinement. To this day Urdu and Hindi poets recite their poems at literary gatherings, a form of high-brow entertainment that is now almost dead in Western countries.

The Great Imambara, Asaf-ud-Daula's contribution to Lucknow's fame, is one of the most imposing of India's buildings. Its extensive frontage is of great elegance and the main hall, 50 feet high, without supporting pillars, is the largest vaulted apartment in the world. Beyond it you get a labyrinth of corridors and galleries, and from the top a striking view of the city, with Aurangzeb's mosque towering in front. The work was undertaken as a means of providing relief for his subjects during the famine of 1784. At its western extremity is a massive gateway with ornamental designs, at each side radiating to meet at the top, adorned by a turret of particular beauty. Not far from here is the Hussainabad, known as the small Imambara, built some sixty years later. Less austere in design, it contains the throne amid coloured stucco and gilt-edged mirrors. Next to this is the Juma Masjid, the royal mosque of the Nawabs, a long low building crowned by three onion-shaped domes and flanked by two lofty minarets.

In the centre of town are the perfectly proportioned tombs of Nawab Ali Khan and his beautiful wife, Khurshed Begum, built at the beginning of the 19th century. The Kaisar Bagh, which adjoins the tombs, contains rows of yellow structures, once the royal harems. Close to the river is Shah Najaf, the early 19th-century tomb of Nawab Ghaziuddin Haider and his favourite consort. An extensive building with a low frontage and a large flattened-out dome, it diffuses an atmosphere of great repose.

On the city outskirts, in a park close to a small lake, rises a strange architectural jumble of styles built at the end of the 18th century by a Frenchman called Claude Martin. A soldier of fortune, he blew in upon the troubled scene and rose rapidly to the rank of general in the armed forces of the British East India Company. All this he bracketed with a flair for business and soon became a full-fledged nabob. But he spent his millions, curiously enough, in building a boy's school of such vast proportions that it resembles more a plutocrat's palace. Nothing is missing: gargoyles rub shoulders with Corinthian columns, Roman arches with Oriental turrets. Constantia he called it, a name drawn from its Latin motto: *Labor et Constantia*, hard work and sticking to it. At his death this pedagogue-soldier left vast sums for further scholastic establishments in Calcutta and his home town, Lyons.

The Undying Banyan Tree

In ancient times Allahabad, then known as Prayag, was an important place of pilgrimage. By the end of the 12th century it fell under Muslim rule and in 1584 was given its present name. The Patal Puri Temple finds itself underground today owing to the Fort that Akbar built all round and over it. Descending by a long sloping passage we discern in the dim square-shaped hall a tree, watered continuously by the priests who claim immortality for it. It was commented upon by the Chinese traveller, Hiuen Tsang in 640 A.D. and is known as Akshaya Batt, the Undying Banyan Tree. Another shrine of first importance to the Hindu pilgrim is that of Bharadwaja. Named after the great sage who occupied a hermitage on the high bank overlooking the watersmeet, the place is mentioned in the *Ramayana*. Bharadwaja had ten thousand pupils and, being the head of a clan, was able to provide them with free board and lodging. His *ashram* thus became a cross between a hermitage, a seat of learning, and a welfare institution. Two thousand years later, Allahabad University occupies the same site.

Akbar's fort, at the confluence of the Yamuna and the Ganges is an impressive pile of masonry. It houses the Asoka Pillar, a single shaft of polished sandstone 35 ft. high. Its capital has disappeared during 2,200 years of existence but it still shows some of the edicts of the Emperor, inscribed round its base, despite the fact that they have been partly obliterated by Jahangir's inscription of his family tree.

One of the sights of Allahabad is the mausoleum of Prince Khusro, Emperor Jahangir's eldest son. His tomb is covered with paintings and with Persian verse, ending with a chronogramme which gives the Muslim year of 1031 (1622 A.D.) as the date of his death. But the *real* sight in Allahabad is the Magh Mela, held each spring at the confluence of the Ganges and the Yamuna. Bundle-laden pilgrims in their thousands arrive each day to settle around tents or makeshift huts surmounted by pennants, denoting subcastes or localities. Holy men lie on beds of thorns or read out scriptures to worshippers ready to take the ritual plunge. Rows of barbers attend to pilgrims eager to comply with orthodox precepts and have their heads shaven before their bath. Rose petals and marigold are thrown into the holy river by pious Hindu women as an offering.

Improvised stalls sell food, souvenirs and images of deities. There are no bathing terraces and most pilgrims are rowed by innumerable boats into mid-river—shallow at this time of the year—to perform their immersion.

Allahabad has long been famous for its literary traditions. The Sahitya Sammalan is a pioneer institution for the study of the Hindu language. In the city outskirts Anand Bhavan (the Place of Joy) is the ancestral home of the late Jawaharlal Nehru. Next to it stands Swaraj Bhavan the House of Freedom, which he donated to the Nation in 1930. Headquarters of the All India Congress during the following 16 years, it has played an important part in Indian emancipation.

A little over halfway along the road to Benares we make a short detour to the right which bring us to Mirzapur. Situated on the right bank of the Ganges, this is an ancient centre of brass and carpet making. The town has a fine river-front with ghats and temples. Bindhachal's Kali temple, four miles to the west, was in days gone by a favourite rendezvous for Thugs, a cult of fanatic stranglers who infested the roads of India and averaged thousands of murders a year. They were finally stamped out by General Sleeman towards the middle of the last century.

The road to Benares—scenically dull—is enlivened by the people who throng the highway: wedding processions, strings of camels, pilgrims on foot and in buffalo carts. Nomadic gypsies pass along in their devil-may-care fashion. A handsome race hardly distinguishable from Indians but for their clothing, they subsist partly, mainly on theft. More and more pilgrims converge on the holy city. Biblical beards abound; ascetics (almost completely nude except for their loincloth) thread their way between sacred cows. Your speed average is slowed down considerably. It is well, in view of religious sentiments, to be doubly careful not to hit one of these animals with your bumper.

On leaving Lucknow you can go due east and arrive at Fyzabad, capital of the Nawabs of Oudh before they deserted to Lucknow. Of its numerous monuments the mausoleum of Babu Begum is held to be the finest in the region. Adjoining Fyzabad is A|odhya, principal city of the ancient Kingdom of Kosala. Revered by Hindus as the birthplace of Lord Rama, hero of the *Ramayana*, it is one of India's seven sacred places. Its most important building is the Hanuman temple. Buddha is said to have travelled extensively in these parts and Huen

Tsang, that indefatigable 7th-century tourist, reports on this place in glowing terms.

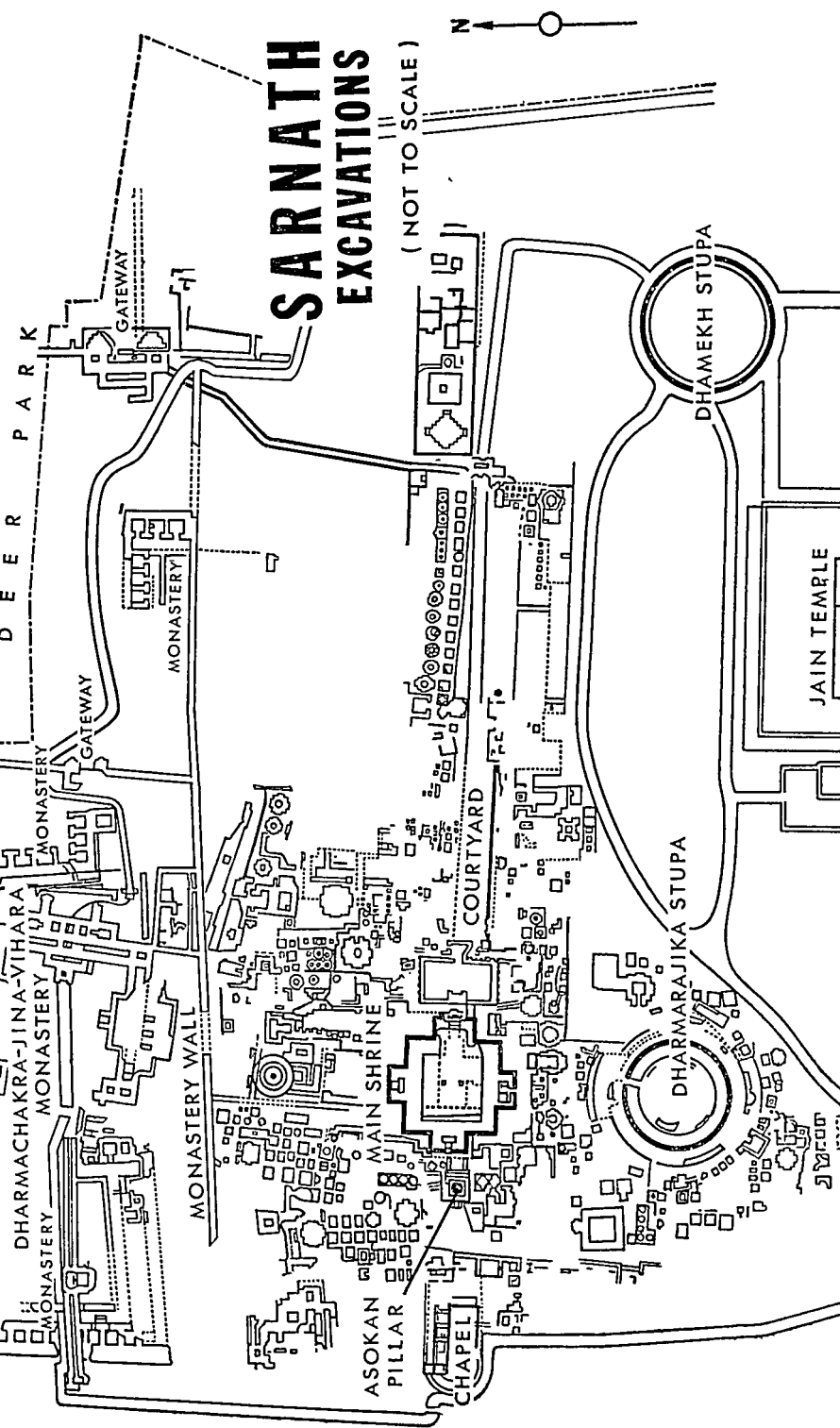
Cradle of Buddhist Faith: Sarnath

And now straight to Varanasi, commonly known as Benares. In order to avoid an anticlimax, we suggest you first pay a visit to Sarnath after having settled into your hotel. Six miles out from the city, this is the centre of the Buddhist world, just as Benares is that of the Hindu's. It was at Sarnath that Buddha ("the one who is enlightened" in Sanskrit) preached his first sermon, partially recorded on one of its stones. Here was revealed the Eightfold Path that leads to the end of sorrow, the attainment of inner peace, enlightenment and ultimate *Nirvana*. Here he established his doctrine of the Middle Way, the golden path between the extremes of asceticism and self-indulgence.

About three hundred years later came Asoka, the Mauryan emperor and greatest convert to Buddhism. He decreed the erection of a pillar at Lumbini on the Nepalese border where Buddha was born. In Sarnath he raised vast *stupas* and another pillar, the famous lion capital which—adopted by India as her State emblem—may be seen at the local museum. Six hundred years later, under the Gupta dynasty, Sarnath reached its zenith. It was at about this period that our Chinese observer Huen Tsang mentions 1,500 priests in daily attendance round the banyan tree close to the Vihara Temple. This veteran growth was believed to be the actual Bo-Tree under which Gautama Buddha spent so many years of meditation and purification before the final flood of light.

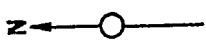
The 12th century marks Sarnath's decline. The building of a large monastery by the devout Queen Kumaradevi was the last flicker of the flame. Its stupas were dismantled by the rulers of Benares: depredation for building materials. The Muslim Emperor Akbar built a brick tower on top of the most sacred stupas to commemorate the visit paid by his father some years before. And so the downfall continued until 1836 when Sir Alexander Cunningham started extensive excavations. Soon a stone slab was discovered—on which is inscribed the Buddhist creed—together with other relics.

Five great monuments remain: the Dhamekh Stupa (500 A.D.), the largest survivor, with geometrical ornaments on its walls. Though of the Gupta period, excavation unearthed here remains of an earlier stupa of Mauryan bricks (200 B.C.). The second



SARNATH EXCAVATIONS

(NOT TO SCALE)



DEER PARK

DHARMACHAKRA-JINA-VIHARA
MONASTERY

GATEWAY

MONASTERY

GATEWAY

MONASTERY WALL

ASOKAN
PILLAR

MAIN SHRINE

COURTYARD

CHAPEL

DHARMARAJIKA STUPA

DHAMEKH STUPA

JAIN TEMPLE

monument is the Dharmarajika Stupa, set up by Asoka to contain the bodily relics of Buddha. Next comes the main shrine where he used to sit in meditation, with the Asoka pillar in front, and finally the *chankama*, which marks the sacred promenade along which the Gautama paced while preaching to his disciples.

During these last few years Sarnath has known a revival. Among the old foundations of monasteries, seven in number, a new temple has sprung up in 1931, built by the Mahabodhi Society. It stands close to the Dhamekh stupa and contains Buddhist relics from various places. The walls of the temple are decorated with humdrum paintings by a Japanese artist. A rare collection of Buddhist literature can be seen in the Mahabodhi Library. The anniversary of its foundation—first full moon in November—brings together each year a notable assembly of monks and lay devotees from all parts of Asia. A little to the east stands the Chinese temple, which contains a fine marble image of the Great Teacher. And last, but not least—be sure to visit Sarnath's outstanding museum!

The Light of India

We now return to Benares, or Kasi, as it was called in the 7th century B.C. (Kasi means "resplendent with Divine Light"). Religious capital of the Hindu faith since the dawn of history, it constitutes a microcosm of Indian life. No one knows how old Benares really is. When Buddha (about 500 B.C.) came here, it was already an ancient settlement. Contemporary with Babylon, Nineveh and Thebes, it is probably the oldest living city in the world, a hub of hoary traditions. But it is as a place of pilgrimage, surviving as such from the most ancient times, that its claim becomes unique. Every devout Hindu's ambition is to visit Benares once in a lifetime, and if possible to die there in old age. Descending from the Himalayas on its long trek to the Bay of Bengal, each drop of the Ganga—as the Hindus call it—is august and propitious, its waters hold the powers of salvation and its main sanctuary is Benares. Each year she welcomes millions of pilgrims, a lengthy trail many of them never retrace.

The town itself (400,000 inhabitants) is one inextricable maze of small streets and alleyways, hiding in disorderly array no less than two thousand temples and shrines. Domes, minarets, pinnacles and towers, derelict 18th-century palaces dominate the

sacred left bank of the river. The streets are noisy, colour is rife. The air hangs heavy, constantly in vibration to the clang of temple gongs and bells.

For all its profuse variety of sacred spots Benares is in reality one big shrine, the shrine of Siva. This cult is probably the oldest form of worship known to man. It was practised in the Indus valley thousands of years ago. Legend recounts how the Ganges came into being. The water goddess Ganga was ordered to redeem the souls of some humans of great merit. But the fall of such quantity of water may have caused great damage to the globe. So Siva caught her in his hair and let her seep out slowly. She washed the ashes of these worthy mortals and their souls ascended to Heaven.

Benares was under Brahmin rule until the Muslims conquered Northern India. But there persisted underneath a seething Hindu world of yogis and priests, castes and ascetics. Siva worship survived five hundred years of stiff Muslim rule and two hundred years of British government. It will no doubt continue to do so.

Soul of the Holy City

Over three miles in length, the steps lead down from a steep bank to the sacred river. They are the *ghats*. These stone steps wed the great Hindu metropolis to the Ganges. Like sentinels on each ghat terrace there stand the *lingams*, emblems of Siva and supposedly of creative energy. Pillarbox-shaped stones, they have nothing of the obscene about them. Here where the Ganges wavelets lap the last of the stone steps, you may see young men performing vigorous Hatha Yoga exercises—almost like Swedish drill—while at their side sit older men, legs crossed, eyes closed, immersed in meditation. They may be adepts of Raja Yoga—that strenuous concentration of mind, body and controlled respiration, leading potentially to eternal youth. Just as the mind can help the body, they argue, the body can help the mind. In Raja Yoga we find due attention paid to the subtler powers of that most delicate of machines, the human body. The “lotus seat” of India—cross-legged, the spine erect—affords a means by which the intellect is free to function with enhanced perception.

The time to see the ghats is early dawn. Out of the morning mist phantom-like forms descend the steps; from minute to minute their numbers increase. It is as if the entire city were

shaking off its sleep and proceeding, from out of some eighty narrow streets, down to the Ganges. A solemn, silent multitude—thousand spots of colour, lit by the sun's first rays—all moving in the same direction, bent on immersion in the holy stream. Sacred cows saunter up and down the terrace steps. Young bulls put up a sideshow, butting each other, egged on by youthful spectators. Holy men repeat some sacred *mantra* in a guttural singsong. Women bathe decorously in full dress. The *saree* clings to their figures giving the effect of a Greek frieze. They wash their clothing and themselves adroitly bit by bit, combining thus the daily round with the devotional—characteristic of the Hindu slant towards religion which makes no dour distinction between the sacred and the profane: all actions are potential acts of piety. Brown-bodied bathers plunge their heads under the stream to rinse their mouths.

A thin blue smoke twists up to the sky from the burning *ghat*, the Manikarnika, the chief cremation centre of Benares. Corpses wrapped in white silk or linen are borne on bamboo stretchers to the smoking pyres, where they are deposited to await their turn. This *ghat* is not supposed to be photographed.

As you walk down the steps to board your sightseeing craft, on either side beggars sit in serried ranks and further on Brahmins, under sunshades, are waiting to bless the pilgrims for a small fee. About seventy in all, the *ghats* extend along almost four miles of riverbank. At the western end washerwomen are to be seen and heard as they beat their linen against the stones. The terrace steps are sprinkled with straw umbrellas, not unlike giant mushrooms.

In the 17th century the fanatical Aurangzeb pulled down one of the Hindu temples and on its site raised a mosque. The tallest of its minarets, dominating the skyline of the holy city, collapsed during the great flood of 1948. Near the Manikarnika Ghat, replete with *suttee* stones, is the Charanpadurka pedestal, where one can see Vishnu's footprints preserved in marble. Some high caste people are incinerated here instead of the communal Burning Ghat. Turning our eyes towards the wide stretch of the river we see the right bank deserted save for the solid pile of the Maharajah's Palace at Ramnagar, built to resist the floods during the monsoon season. They play havoc with the Benares side too: the serrated skyline shows the damage wrought by inundation: conical temples tobogganed towards the river, houses lopsided.

Exploring the Inner City

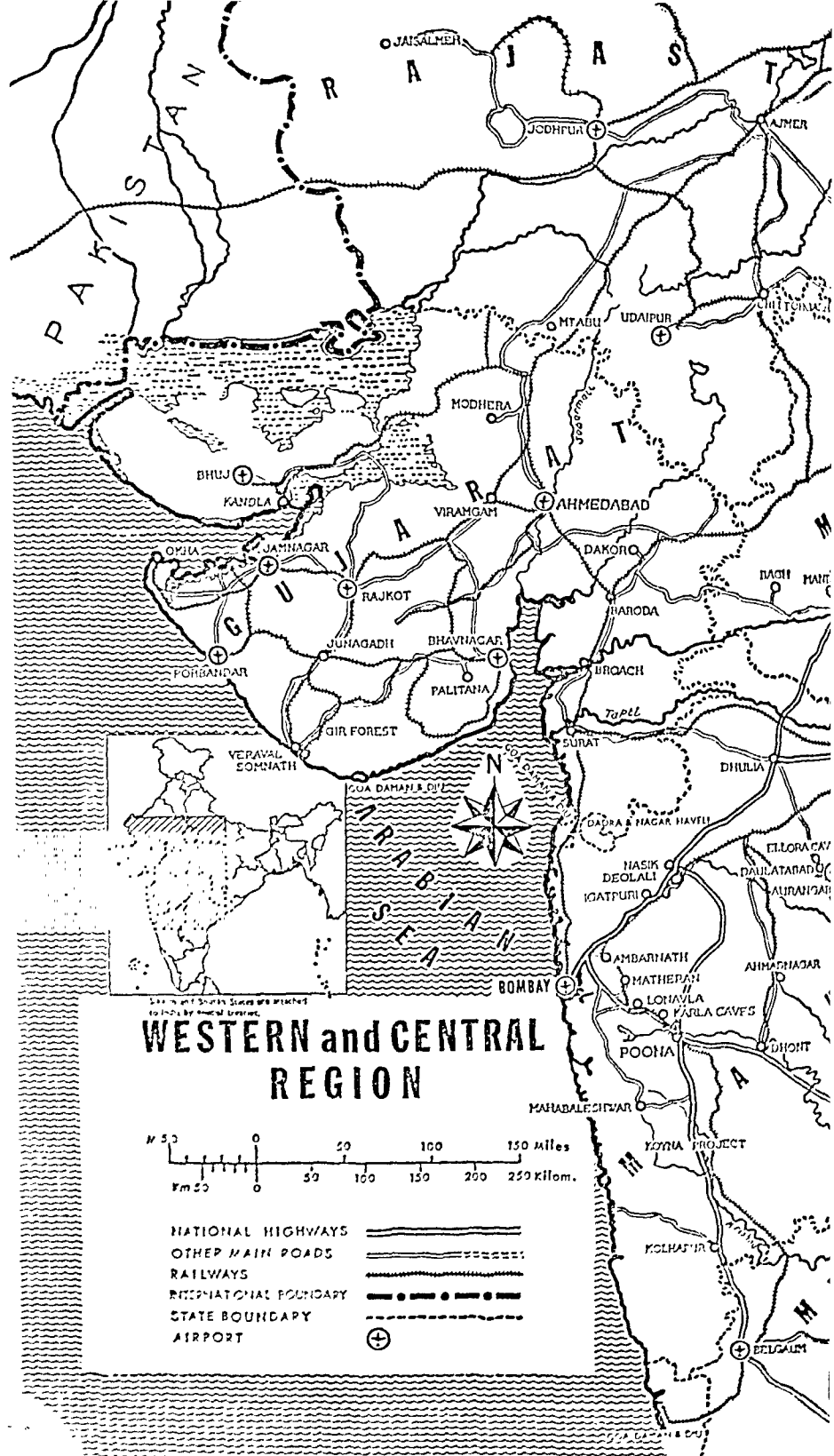
Hindus who pay their respects to the leading shrines and temples of Benares and take about a week to do so, are absolved from all their sins and stand a good chance for spiritual salvation. They might even attain the ultimate goal of the devout: not to be reborn at all and eternal unity with Brahma—"sinless, stirless rest, that change which never changes".

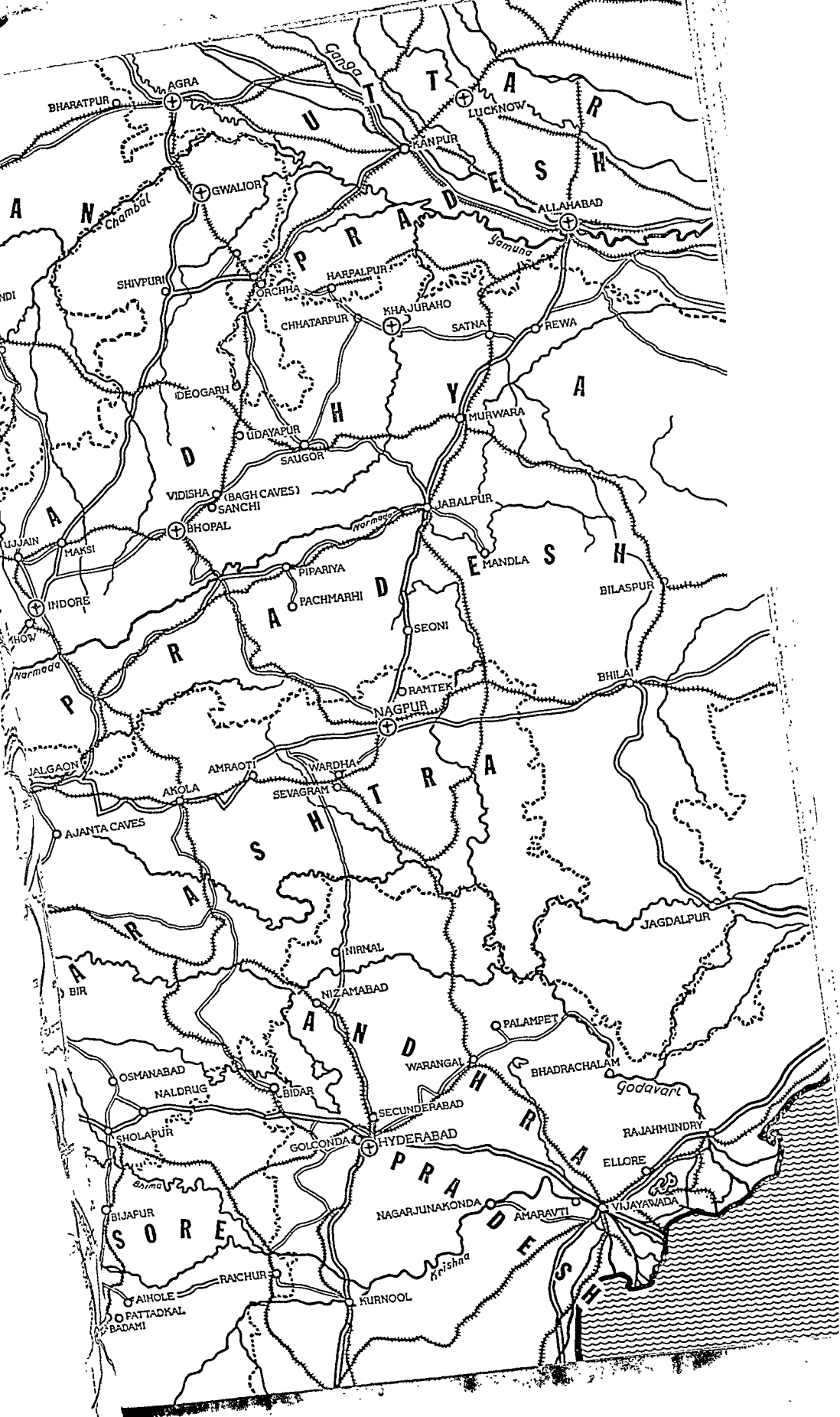
After a call at the temple of Ganesh, the Siddhi Vinayaka, we reach the Golden Temple—Viswanatha, situated in the heart of the city. Narrow streets lead up to it, full of little shops always crammed with people. Gay bargaining on every side—often for the world-famed silver and gold brocades. Artisans busy themselves making small gods as souvenirs. The most sacred shrine in all Benares which no non-Hindu may enter, the Viswanatha Temple, can be best seen from the top floor of the house opposite for a small fee paid to the owner. You can watch proceedings through a hole in the wall (in a narrow lane) at the back of the temple. Here you will see men and women making their flower offerings to the *lingam* in the inner shrine. The present temple built on the site of the original shrine destroyed twice by the Muslims, is of recent origin; its spire is covered with gold plating.

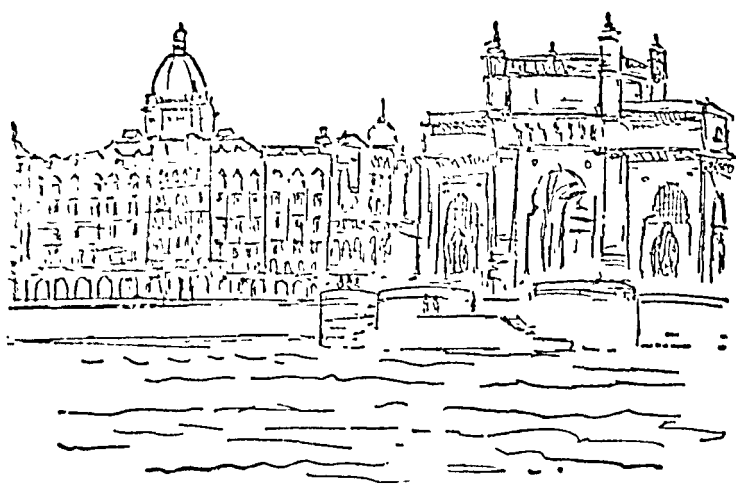
Durga, nicknamed the Monkey Temple, is an open-air spectacle to be followed from the neighbouring rooftop. Monkeys abound so mind your eye—they'll pinch any possession you might deposit in a thoughtless moment.

Westerners are sometimes baffled by Benares. They feel non-plussed and disconcerted by such a traffic of gods and goddesses and, what's more, find it all a trifle smelly. They don't realize that Hinduism is a very ancient and highly sophisticated cosmology full of subtleties and unsuspected depths. Patron of Oriental art and literature for over two thousand years, it is the mouthpiece of great basic truths. These gods and goddesses that worry Western minds are ancient, primitive symbols of Nature's manifestations; they became—as they are now—facets of that cut diamond of Infinite Godhead. Hindus believe all human souls form part of one Universal Reality. Hence their tolerance and gentleness, the essence of the Hindu creed.

WESTERN AND CENTRAL REGION







BOMBAY

A City that Belongs to Itself

A lovely harbor and winding creek set off Bombay from the long narrow coast of Western India. Bombay rests in the Arabian Sea, a little apart from the mainland, and indeed it has a culture apart from any in India proper. Bombay's culture is a new thing, a very live thing, and one which draws people from all over the country and keeps them there. Maharashtrians, Gujaratis, South Indians, Parsees, Goans, people from North India, are joined together in this busy city of some five million and would never go back to their *muluk* or home region. The young Bombay ladies in chiffons, silks, embroidered *cholis* (saree blouses), carrying heavy perfumes, mingling their oranges, reds, purples, greens, with the drab business suits or white *dhotis* and loose shirts of their men companions, these ladies could never fit into the routine of grandmother's house. And the men say: "Yes, people in the village are more steady and God-fearing, they are the *real* India, but I am glad my

grandfather had the sense to come to Bombay". When people of all classes go out of Bombay, they feel an instinctive bond with other Bombayites, irrespective of their community, (which in India means language or religious group, the first thing an Indian wants to know about another Indian).

The seven islands which were to become the pace-setter for the whole of India remained untouched for many centuries by any but the fishing tribes, while emperors, rajahs and foreign invaders were fighting up and down the river valleys and plains of India. Yet the Arabian Sea climbing towards their huts in a monsoon high tide connects India with Africa. It was the sea that had brought trade to the sub-continent even before the days of the Roman Empire and brought Europeans for conquest and modernization; in fact created Bombay itself.

There were some Buddhist settlements near what is now Bombay, around the 3rd century B.C., when the Mauryan Kings from the North ruled this area, but the seaports were more northerly and the big towns and elaborate courts were up on the plateau, above the Western Ghats which rise sharply about 60 miles inland. The original inhabitants of the strip of land beneath the Ghats were joined by the Aryans, who were not fully absorbed until the 4th century of the Christian era. It was then that the Maratha people emerged as a group, and began to participate in the shaping of India's history.

But the strength and ruggedness of the Marathas came from the frugal hill areas, not from the soft lazy coast.

Maharashtra became the place of Hindu revival in the 6th and 7th centuries exemplified in the creation of the Elephanta and some of the Ellora cave-temples. Bombay's naval history may even have had a beginning at about the same time. The first people known to have taken an interest in Bombay's harbor were the Portuguese, 900 years later. (Vasco da Gama arrived at Calicut, further south, in 1498.) Early in the 16th century the Sultan of Gujarat ceded the beautiful bay Bom Bahia—to Portugal. Had it not been necessary to add to the desirability of a royal princess, Bombay's destiny would have been different: Bombay or Mumbai or Mumbadevi—no one knows the exact derivation—was given as dowry to Charles II of England when he married Catherine of Braganza. The British occupied the islands, began to join them, and established a fort and trading post. Shivaji, the greatest Maratha, made some raids on the

BOMBAY/Introduction

British and used the booty to fight his wars with Emperor Aurangzeb. Although Bombay was within his territory, he was too occupied with the Great Moghul—chasing and being chased—to prevent the British from growing in strength. Eventually, Indians, who saw opportunities for trade and shipping, came to Bombay. The city grew in importance as other towns faded.

After many years of intrigue, betrayals and mismanagement, the territory Shivaji had governed fell under the British. The *Peshwas*, the ministers who took over the rule of Maharashtra from the royal line, lost the Fourth Maratha War in 1818. The pride the British had in Bombay and their power over the Western region are symbolized in that landmark near Shivaji's statue, the Gateway of India, built to commemorate George V's visit in 1911.

An interplay of favorable circumstances made Bombay into India's industrial metropolis and one of Asia's largest seaports. When the menace of Maratha sea-raiders was finally broken, the East India Company's ships began to call at Bombay. Weavers from Surat settled there and by 1850 the first cotton mills made their appearance. The outbreak of the American Civil War gave a further boost to this industry. Soon coastal steamer services were started, followed in 1869 by the opening of the Suez Canal, revolutionizing Bombay's maritime trade with Europe. Since then, this go-ahead city never looked back and today Bombay claims 15% of all factories in the Union and its textile industry accounts for 40% of the country's total.

In the last decade there has been a lot of reshuffling. In 1956, the Bombay State created at Independence was enlarged to include other Marathi-and Gujarati-speaking areas. Such a mammoth territory meant there were 48 millions talking in the main two languages, administered by only one roster of government officials. A good deal of energy was wasted on linguistic controversy and eventually the whole area was reorganized into Maharashtra and Gujarat States.

PRACTICAL INFORMATION FOR BOMBAY



WHEN TO GO? It is generally quite hot in Bombay. The heat reaches a peak during what the Bombayites call the warm season—a mild understatement—which falls between the end of February and the middle of June. From June to October it's monsoon time

BOMBAY/Practical Information

but it's hot and muggy as soon as the rain is over. The most pleasant period is between November to February, the cool season.

How to Get to Town from the Airport: Airline coaches go into the city office and call at major hotels. Taxi fare from airport \$1 to \$2 (8 to 16s), depending on the distance.



HOW TO GO? Planes of a dozen or more airlines touch down at Bombay's Santa Cruz Airport. Every week numerous shipping lines and pleasure cruises make the city a regular port of call but the majority of tourists reach Bombay by air. All of India's major cities are linked to Bombay by air: Delhi (less than 2 hours); Calcutta (2½ hrs.); Madras (2 hrs.); Bangalore (1½ hrs.); Hyderabad (1½ hrs.); Ahmedabad (1½ hrs.), etc. There are some excellent train services to Bombay from Delhi: the airconditioned thrice-weekly de-luxe express (24 hrs.), the airconditioned *Frontier Mail* (24 hrs.) both arriving at Bombay Central, and the airconditioned *Punjab Mail*, whose terminal station is Victoria. From Calcutta the airconditioned *Calcutta Mail* brings you via Allahabad to Bombay (Victoria) in just 40 hours, as does its namesake passing through Nagpur. The airconditioned *Madras Express* reaches Bombay after a 28 hours' run, as does the airconditioned *Madras Mail*, both daily and the Wed. only *DeLuxe Express* (airconditioned).

By road: from Calcutta via Sasaram—Varanasi (Benares)—Allahabad—Kanpur—Jhansi—Indore—Dhulia—Nasik (1,433 miles); from Delhi via Agra—Gwalior—Indore—Dhulia—Nasik (878 miles); from Madras via Bangalore—Harihar—Dharwar—Belgaum—Kolhapur—Poona (850 miles). Poor in parts.



WHAT TO SEE? Except for the caves of Elephanta, Bombay has but a few sightseeing spots; compensating the scarcity of famous temples is its particular atmosphere, derived from the mixed nature of its population. Maharashtrians, Gujaratis, Parsees, Goans and South Indians all come here to make a living, and there is a sizeable community of Western businessmen and their families. It is so cosmopolitan in appearance and outlook that the visitor feels at home immediately after his arrival. The triangle between Marine Drive, Gateway of India and Victoria Terminus constitutes the core of the foreigner's Bombay. Everyone's first objective is *Elephanta Island* and its rock-cut temples. There is plenty to see on Malabar Hill and the Prince of Wales Museum is worth visiting. Bombay is the base for trips to Ajanta-Ellora and the Karla caves.



HOW TO GET ABOUT? The B.E.S.T. Company runs an excellent bus service all over the city and into the suburbs. Small taxis cost about 50 P. per mile and large ones a rupee or so. A full day's sightseeing will cost Rs. 50 in fares, half a day (4 hours) about Rs. 30. Most of the bigger travel agencies have guided sightseeing services. Tourist Dept. approved guides are at visitors' disposal at reasonable rates at the Govt. Tourist Office. Tourist coaches leave daily ex. Monday on local sightseeing tours from State Tourist Office, Foreshore Road. Rs. 5 per head.



LOCAL FESTIVALS. We cannot give fixed dates because of the vagaries of the lunar calendar. February: *Mahashivaratri*—Hindu devotees worship at temples dedicated to Siva. February/March: the time for merrymaking. Aug/Sep: *Gokulashtami*, the birthday of Lord Krishna. July/Aug: *Coconut Day* marks the end of the monsoon; mass bathing in the sea; Brahmins change the sacred thread they wear around their neck. August/September: *Ganesh Chaturthi*, the most

BOMBAY/Hotels

spectacular of this region's festivals. Clay images of the elephant god are brought to Chowpatty Beach and immersed amid much rejoicing. Daily 1-hr. programs of Indian dances: Korshed Bldg., Sir P.M. Rd. (Hind Musafir).



In recent years of several luxury and first-class establishments. Its Western-style hotels are numerous and quite up-to-date but its Indian-style hostelrys are a far cry from those in the south (Madras, Bangalore, etc.). All the better hotels have a "permit room"—a sort of drinking club and restaurant rolled in one—where, on showing your liquor credentials, you can have your rations—at a price. A deluxe Oberoi Sheraton is under construction.

HOTELS. Bombay is and will continue to be the "Gateway to India" with all such a privileged position implies. The hotel situation, formerly critical, has become easier with the construction

DE LUXE

TAJ MAHAL, Apollo Bunder Pier, the famous "Taj" of old Indian hands, is a mixture of 19th century Indo-Saracenic and British railway station Gothic. Its back affords a fine view of the bay with distant hill as a backdrop and its small front garden faces a back street—so don't ask for a front room! Apart from these architectural inconsistencies it has a certain old-world charm, and one could almost say you haven't

been to India if you haven't stayed or eaten at the Taj. Most of its 240 rooms have bathrooms and airconditioning.

SUN-N-SAND, 39 Juhu Beach, Bombay 54. Well outside Bombay (12 miles), 10 minutes drive from Santa Cruz Airport. Brand new de luxe hotel; 100 rooms, all with individual temperature control, swimming pool, etc. etc.; in a phrase: Miami in Bombay.

FIRST CLASS SUPERIOR

NATARAJ, Marine Drive. Former Bombay Club converted into deluxe hotel; 60 rooms with baths, airconditioning, refrigerators. Full sweep of the bay from first floor restaurant. Dinner-dances at the "Four Seasons." Fine view from roof garden terrace "Omar Khayyam" Permit Room.

SHALIMAR. On fashionable Cumballa Hill is the *Shalimar*, Bombay's newest luxury hotel. Its 70 airconditioned rooms are equipped with all the most up-to-date paraphernalia.

RITZ. Churchgate Reclamation, 65 rooms (fully airconditioned) with baths. "The Little Hut" restaurant has dancing and small floorshow. Italian cuisine under the expert supervision of Signor Buonaveglia.

AMBASSADOR, Churchgate Extension, 77 partly airconditioned rooms with bath. Dancing and small floorshow at "The Other Room" restaurant. Roof garden. "The Society" Permit Room. Airlines, Churchgate Reclamation, 90 rooms with baths. Night-

club; Moka coffee-bar with dancing.

WALDORF, Arthur Bunder Rd., Small 32-room hotel at Colaba, partly airconditioned.

MIRABELLE, 33 A, New Marine Lines, 14 partly airconditioned rooms with baths.

WEST END, almost next door, at No. 45, has airconditioning in some of its 75 rooms.

GRAND HOTEL, Ballard Estate, Fort Bombay, looks a bit old-fashioned from the outside but its rejuvenated premises are all the more comfortable; 64 rooms with baths. Its non-airconditioned accommodations belong to the 1st class reasonable category.

ASCOT, Garden Road, is small, has 21 rooms with baths, mostly airconditioned.

PALACE AJANTA, 8 Juhu Tara Road, 35 rooms. Fully air-conditioned; swimming pool.

AIRLINES, 199 Churchgate Reclamation, 47 rooms. Air-conditioned.

FIRST CLASS REASONABLE

Only one can be recommended: 15 partly airconditioned rooms.
Parkway, Shivaji Park, at Dadar,

MODERATE

Leading in this category, the *Sea Green Hotel*, Marine Drive, is overlooking the bay. Mixed Western and Indian style; of its 34 non-airconditioned rooms, 24 have private bathrooms. The *Metropole*, Palton Rd., is an Indian businessman's hotel, partly

airconditioned; all its 35 rooms are fitted with bath and shower. The new *Heritage*, same category, Victoria Road, Byculla, 100 rooms. Vegetarian cuisine only. Also: *Astoria*, Churchgate; *South End*, Juhu; *Hotel Bombay International*, Strand Road.

INEXPENSIVE

The following hotels are more in the Indian style as far as equipment is concerned; their cuisine is European and Indian. *Sea Green South*,

also on Marine Drive, 36 rooms, 24 with baths. The *Strand*. Apollo Bunder, 36 rooms, 30 with bath.

ROCK BOTTOM

In case of overcrowding, try *Railway Retiring Rooms* at Central and Victoria Stations. For students: *Y.M.C.A.*, 12 Wodehouse Rd., 85 beds; *Y.W.C.A.*, two hostels: *Lady Lawson's*, Mayo House, Cooperage, and

Lady Willingdon's, Mayo Rd.. Phone beforehand—they have only 10 beds.

Note: A list of approved paying guest accommodations is maintained by the Govt. Tourist Office, 123 Queen's Rd., Churchgate.



RESTAURANTS. Bombay is a gastronomic high spot—for Indian dishes. There are several good restaurants offering highly spiced northern Moghul (popularly known as mughlai) food and local

Parsee cuisine which is nearly as hot as the former. One of the features of Maharashtrian and Gujarati food is that a sweet dish is served as the first course and eaten with vegetables and *poori*, a mixture of whole-meal and fine flour. In season you will enjoy the delicious mango preparations. Much less rice is eaten than in the south. You can order *dhan sak* without becoming a volcano; beware of the various *pattias*. If you are the adventurous type try *vindaloo*; it is served in most Western type hotels and restaurants. *Bombay curry* is, of course, a classic and tourist oriented restaurants tone it down to a point where one's palate can survive.

AIRCONDITIONED DINNER DANCING

We already mentioned the *Four Seasons* at Nataraj Hotel, *The Other Room* at the Ambassador and the *Little Hut* at the Ritz. Indian meals with traditional silverware at the Taj Mahal's *Apollo Room*, where Indian sitar music is played and Indian dances presented at 9 p.m. daily. Mughlai and Punjab dishes at *Berry's*, Veer Nariman Rd., where an Indian orchestra is in attendance between 6 and 11 p.m. If it's a lucky day you might see some Indian dances. On the same road, *Volga* features Continental and often ex-

cellent Indian food; nearby *Gaylord* is known for its Chinese dishes. Foreign cabaret at *Venice*, Churchgate Reclamation. *Bistro*, Veer Nariman, is popular with the younger set. *Bertorelli*, Annie Besant Rd. at Worli for plain Continental food at reasonable prices. The *Bombelli* is Swiss and has two eating places: at 63 Warden Rd. and at Nagin Mahal, Churchgate Extension where a pianist alternates with a four-piece band.

Finally, *Moka Bar* at Airlines Hotel, and the Grand Hotel's *Rain-*

BOMBAY/Practical Information

bow Room, often with good cabaret. The hotels mentioned have liquor

"permit rooms" where Western visitors can disappear for "a quick one".

AIRCONDITIONED QUIET DINING

The Taj Mahal's *Rendez-Vous*, as the name implies, is a plush restaurant with French leanings. The Taj's excellent cold buffet lunch in main dining room is one of best buys in town.

Kwality, the well-known Indian restaurant chain, runs two places in Bombay. In Colaba Causeway and at Kemp's Corner, Cumballa Hill. The latter's Chinese Room is well-known for Cantonese cooking and for its spicy dishes à la Szechwan. *Caprice*, *Eros Cinema*, Churchgate, is

French in name only—better try *Gourdon's*, *Veer Nariman*. The best Vegetarian restaurant in town is probably *Bristol Grill*, Sir P. Meehta Rd.. *Ali Baba*, *Apollo Bunder*, *Napoli*, *Veer Nariman*. Good Chinese food at *Nanking*, *Apollo Bunder*, *Shanghai*, *Colaba Rd.* Also *Gazebo* in *Bandra*.

Also: *Khyber*, *M. Gandhi Rd.*; *Venice*, *Astoria Hotel*; *Golden Cage*, *Nepean Sea Rd.*; *Gelsha*, *Colaba*; *Little Hut*, *Ritz Hotel*; *Lunik*, *Bandra*; *Ssi Hai* (Chinese), *Colaba*.



MUSEUMS. *Prince of Wales Museum*, *Fort Bombay*. This is the principal museum in the state. It has three main sections: art, archeology and natural history. The miniatures of the *Rajasthan* and *Deccan Schools* are exhibited in the circular gallery of the main building (first floor). The *Tata family collections* form part of the archeology and art sections. The natural history section was started with part of the admirable collection of the *Bombay Natural History Society*. The picture galleries contain, in addition to ancient Indian paintings, some by European and contemporary Indian artists and copies of *Ajanta murals*. There is also a large collection of jade, crystal, china, lacquer and metal objects, both ancient and modern. There are some excellent dioramas in the natural history section. The museum has an interesting collection of exhibits from the *Maratha period*. Open 10-5.30, cl. Mon.

Victoria and Albert Museum, *Victoria Gardens*, *Byculla*. This is the oldest museum in Bombay. It has three principal sections—natural history, geology and agriculture. There is also a small collection of miscellaneous art objects. Most of the exhibits in the museum relate to *Bombay and Western India*. Open 10-5, cl. Mon.

Bombay has several art galleries presenting changing contemporary exhibits. The *Jehangir Art Gallery* adjoining the *Prince of Wales Museum* is the main one; in the same building are *Chemould* (upstairs) and *The Connoisseur*. The *Taj Mahal* houses two more.



EXCURSIONS FROM BOMBAY. Closest to Bombay, only 12 miles from the city, is *Juhu Beach*—a favorite week-end and holiday resort, boasting a brand new luxury hotel. At one time just a fishing village with tall palms, *Juhu* has an extensive beach, spreading for over 2 miles. Just beyond the beach, a number of hotels and residential bungalows have shot up. On Sundays and holidays, *B.E.S.T.* buses run special services from *Opera House* to *Juhu Beach* in the evenings. In addition the "*F. Ltd.*" service shuttles daily in the mornings and evenings between *Ballard Pier* and *Juhu Church*, and on Saturday evenings between *Electric House* and *Juhu Church*. By car: *Dadar*—*Bandra*—*Santa Cruz* on the *Ghodbunder Rd.*, then turn left.

Nearby *Versova*, next to a typical Indian fishing village, is a less crowded beach than *Juhu* on week-ends. Local trains from *Churchgate Stn.* to *And-*

heri every half hour. From Andheri by B.E.S.T. bus to Versova.

Elephanta Caves. Six miles across Bombay Harbor is the little island of Elephanta, locally known as Gharapuri. On a hill are a set of rock-cut Hindu temples inaccurately described as "caves". An hour's launch ride brings you to this favorite picnic resort; from the top of the hill one gets a fine view of the sea and distant city. Gharapuri was named Elephanta by the Portuguese who found a stone elephant at the landing (it can be seen at Victoria Gardens, to where it was removed).

The exact date of these excavations is not traceable as there is no authentic evidence: archeologists put them down to sometime between the 4th and 8th century, when Buddhism declined and Hinduism gained ascendancy in India. Traces of Buddhist influence are noticeable in the facial features of the figures carved in the panels.

There are regular daily motor launch services from about 9 a.m. in the morning (please check!) from Gateway of India; return 1 p.m. On weekends and holidays there is also an afternoon service (2:30 to 6:30 p.m.). Special launches may be hired. All services are discontinued during monsoon. Carry lunch packets if you take a full-day excursion.

Kanheri National Park, at Borivli, (near Thana, 28 miles away), is accessible both by train and by road. Four motorable miles from the park are the Kanheri Caves, over 100 caves in all, believed to have been built between the 2nd and the 9th centuries. The flight of steps in the rocky mountainside which connect one with the other are the most interesting part of the excursion. Cave 3, known as the Great Chaitya Cave, is the most outstanding of the lot, 86 x 40 feet in size, with 34 pillars which go around a *dugoba* (pagoda) built at the extreme end of the cave. See "Sunday Tour", below.

The Fort of Bassein, 30 miles from Bombay, is intimately associated with the history of the Portuguese in India. Go by train to Bassein Road and then by road to the fort (7 miles). It became a Portuguese possession in 1534 and passed through a period of unprecedented prosperity and pomp. There are still several battered structures standing—most of them churches—and bunders opening out on the fort: Manvi Bunder unfolds a gorgeous view of the sea. Sunday 12 hr. bus tour by Directorate of Tourism, Wodehouse Rd.

Sunday Tour of Suburbs. B.E.S.T. Co. is running a de-luxe coach Sunday Excursion Service which covers Bombay's extensive suburban area, taking visitors to such places as Juhu Beach, Aarey Milk Colony (Asia's largest dairy farm), Powal Lake and Vihar Lake, a picnic spot in sylvan surroundings. Departure: Taj Mahal Hotel: 8:45 a.m.; Govt. Tourist Office, Churchgate: 9:00 a.m. Return: 5:30 p.m. Reserve through hotel or Tourist Office or tel. 21-9191. Kanheri National Park also included.

One-Day Trip to Cheul. A launch from Ferry Wharf will take you after breakfast in 1½ hours to Revas, on the mainland. A bus runs the remaining twenty miles to Cheul, the most ancient historic spot in the vicinity of Bombay. Supposedly over 3,000 years old (it was a trading center when the Kanheri Caves were dug), it is an open-air museum of Western India's history. Gujeratis, Arabs, Portuguese, Konkani kings and Ahmednagar sultans have all left vestiges of their varying styles. The Muslim Korlai Fort, on a cliff by the sea, faces, across the Roha river, the Portuguese Palm Garden Fort, including St. Barbara's, a fortified Franciscan church. You can see the rocks which smashed the ship of Dom Lourenco in a battle against the Gujeratis. The town came into Maratha hands at the same time as Bassein, and with the expansion of Bombay lost its industry and trade.

Note: Lonavla, Bombay's hill station, the famous Karla, Bhaja and other

BOMBAY/Practical Information

cave-temples are a worthwhile full-day excursion from Bombay. We refer to them in detail in our next chapter, dealing with the Bombay Region.



SHOPPING. In Bombay the best buys are the handcraft items of Western India: handwoven tie-and-dye textiles from Gujarat, printed cottons from Nasik and Baroda, handloom silks and sarees from Aurangabad. The gold bordered delicate muslins and silks of Khambhat (Cambay) and Surat are justly famous. Woodcarvings and brassware are also specialties of the region. With a little browsing you can satisfy your yen for souvenirs without going bankrupt. Bargaining is frowned upon in the smarter stores and Govt. Emporia—that doesn't mean it isn't done in the others.

The two main Government Emporia, *Handloom House* and *Khadi & Village Industries*, are on D. Naoroji Rd. Cross the street opposite and continue along Sir P. Mehta Rd. for *Uttar Pradesh Arts, Cottage Industries, Kashmir and Bihar* emporia. The *Taj Mahal Hotel* houses *Burlingtons* and *Indian Textiles*, for handloom silks, and the *Malabar boutique*, for exquisite specially designed fabrics, ready-to-wear, curios, etc. Also *Guzdar*, one of Bombay's leading jewelers. Nearby, on Apollo Bunder, *Artistic* specializes in handbags and *Vaspatham* has curios, antique and new sarees. You can browse for antiques around the corner at *Popli* and *A.K. Essajee*, the haunt of Bombay's cognoscenti. Behind the *Taj* are shops offering carpets, curios, etc. Browse—and bargain. *Kalimpong*, on B. Desai Rd., for Tibetan, Nepalese curios. *Zaveri Bazar* for jewelry. Get an Indian friend to take you to the bazaar for off the beaten track jewellery shops.



CLUBS. Cricket and badminton are the most popular sports in the clubs. Every few years there is a new swimming pool in town, but in general people prefer dry sports. *Tambola* (bingo) and bridge are big attractions but the most-pursued activities at the fashionable clubs are sitting on the lawns, talking, sipping soft drinks, and eating savory fried snacks. Some clubs with temporary membership: *Bombay Gymkhana*, *Mahatma Gandhi Rd.*; *Cricket Club of India*, *Brabourne Stadium*; *Radio Club*, *157 Arthur Bunder Rd.*; *Willingdon Sports Club* (golf), *Clerk Rd.*; *Chembur Golf Club*, *Chembur*. *Rotary Club* meets for lunch at *Taj Mahal Hotel* on Tuesday. The *Royal Western India Turf Club*, *Mahaluxmi*, holds race meetings from November to April. Tourists admitted to special Members' Enclosure.



AIRLINES. Air India offices are at New India Assurance Bldg., *Mahatma Gandhi Rd.*; *Indian Airlines*—Army and Navy Bldg., *Mahatma Gandhi Road*; *B.O.A.C.*,—*Veer Nariman Road*; *Pan American Airways*, *Taj Mahal Hotel*; *T.W.A.* *Taj Mahal Hotel*; *Swissair*, *Manek-Mahal*, *Veer Nariman Road*; *Air France*, *Veer Nariman Rd.*; *Alltalia*, *Industrial Assurance Bldg.*; *S.A.S.*—*Kaiser-I-Hind Building*, *Ballard Estate*; *K.L.M.*—*Taj Mahal Hotel*; *Middle East Airlines*, *J. Tata Rd.*; *Pakistan Airways*, *Airlines Hotel*; *East African Airways*, *Veer Nariman Road*; *Czechoslovak Airlines*, *Veer Nariman Rd.*; *Japan Airlines*, *Taj Mahal Hotel*; *United Arab Airlines*, *Eros Building*, *Churchgate*; *Lufthansa*, *Natraj Hotel*; *Iran Airways*, *Ambassador Hotel*; *Lebanese International Airways*, *Ambassador Hotel*.



TRAVEL AGENTS, (all recognized by Govt. of India Tourist Dept.): *American Express Co., Inc.*, *Orient Bldg.*, *D. Naoroji Road*; *Travel Corporation (India) Ltd.*, *Mon Repos*, *Arthur Bund*, *Colaba*;

BOMBAY/Practical Information

Orient Express Co., 359 D. Naoroji Road; Cox & Kings (Agents) Ltd., Lloyds Bank Bldg., D. Naoroji Rd.; Jeena & Co., 10 Veer Nariman Road; Lee & Muirhead Ltd., 12 Rampart Row; Mercury Travels (India) Ltd., 70 Forbes St.; Trade Wings Ltd., 30 Rampart Row; Thomas Cook & Son Ltd., Cook's Bldg., D. Naoroji Rd. and Taj Mahal Hotel.



SHIPPING COMPANIES. Anchor Line, Neville House, Graham Road; American President Line agents, Bombay Steam Navigation Company, 1 Kumpta Street; Chowgale Steamship Ltd. India

House, opp. G.P.O.; Forbes & Campbell, Home Street; Hoegh Line agents, Volkart Bros., Ballard Estate; American Export Lines agents, Lionel Edwards, 41 Nicol Rd.; P. & O. Lines agents; Lloyd Triestino, 298 Bazar Gate Street; Polish Ocean Lines, 15-A Horniman Circle; Scindia Steam Navigation Co., Ballard Estate; Shipping Corporation of India, Steelcrete House, Dinshaw Wacha Road; United Liner Agency Ltd. (Swedish Lines), Kaiser-I-Hind Bldg., Currimbhoy Road; Shaw Wallace Line, 3, Wittet Road, Ballard Estate.



MEDICAL SERVICES. Breach Candy Hospital and Nursing Home, Bhulabhai Desai Rd., Tata Memorial Hospital, Hospital Ave., Parel; St. Elizabeth Nursing Home, Harkness Road. Pharmacies: Kemp &

Co. at the Taj Mahal Hotel and at Kemp's Corner, Cumballa Hill; Thompson & Taylor, Mahatma Gandhi Rd.; Phillips & Co., Waterloo Mansions, Mayo Rd.

USEFUL ADDRESSES. *Tourist Information and Guide Service:* Govt. of India Tourist Office, 123 Queen's Rd., Churchgate; Govt. of India Tourist Counter, Taj Mahal Hotel; also at Santa Cruz Airport and at pier where your ship docks. Govt. of Maharashtra Directorate of Tourism, Foreshore Road; Kashmir Govt. Tourist Office, 129 Mahatma Gandhi Rd. Government of Gujarat Tourist Office: Dhanraj Mahal, Apollo Pier Road.

Miscellaneous. *Information Services:* Govt. of India Press Information, United India Bldg., P. Mehta Rd.; U.S.I.S., International House, Queen's Rd.; British Information Service, Mercantile Bank Bldg., Mahatma Gandhi Rd.. *Main Post Office*, Bori Bunder; *Central Telegraph Office*, Flora Fountain. *Indian School of Dancing:* Bharatiya Vidya Bhavan, Chowpatty.

Consulates. U.K. and Commonwealth Deputy High Commissioner: Mercantile Bank Bldg., Mahatma Gandhi Rd.; U.S.A.: Lincoln House, 78 Bhulabhai Desai Rd.. Trade Commissions: *Australia*, Mercantile Bank Bldg., Mahatma Gandhi Rd.; *Canada*, Gresham House, Mint Rd.. *Austria*, United Bank of India Building, Sir P.M Road; *Japan*, Kashmir House, Napien Sea Road; *Switzerland*, 127 Mahatma Gandhi Road; *West Germany*, Duggal House, Road No. 3, Churchgate; *France*, Vulcan Insurance Building, Churchgate; *Sweden*, Indian Mercantile Chambers, Ballard Estate.

Church Services. Roman Catholic: Holy Name Cathedral, Wodehouse Rd.; Gloria Church, Byculla. Protestant: St. Thomas' Cathedral, Veer Nariman Road; St. John's, Colaba; St. Andrew's (Presbyterian), Gate. Synagogues: Kneseth Eliyahoo, Fort Magen David, Byculla; Magen Hasidim, Morland Road; Tiferteth Israel, Clerk Road.

EXPLORING BOMBAY

Not far from the Gateway, beyond the Colaba market, is a village of the Kolis, one of the original fishing tribes. Although one word has a c and the other a k, you can see the connection. They are speaking Marathi, but they have their own ways, and needless to say, their own smells. No one disputes a Koli

BOMBAY/Churchgate

woman's place in the bus queue. They carry their fish all over town walking with a fine stride, sarrees worn, Marathi fashion, skin-tight between their legs, and they wear their hair sleeked back, with flowers as if they are going for an outing or a movie. They do the marketing of the fish, and they keep the money. The men are sent out to master the waves and do their job of bringing home the fish, and then to sea again. They are a very sociable group, spend lavishly on weddings and dance and play games all night on festive occasions.

The southern tip of the island is held by the Army and Navy. Within the military area is St. John's Church, called Afghan, as it was built to commemorate soldiers killed in the Afghan war. Its spire can be seen from all over Bombay. In the old churchyards near there, now dug up, you could read the gruesome story behind maintaining the British hold on India: cholera, plague, malaria hit the families as soon as they entered the harbor. At low tide you can walk to the lighthouse off the tip of the island, but be sure to come back before high tide. There is a club which civilians are allowed to use, affording a refreshing open space to the pent-up South Bombayites.

In contrast to this part of the city is Churchgate, named for the gate in the old Fort wall nearest St. Thomas' Cathedral. This area is all reclaimed land. The Sachivalaya (State Secretariat), which by no means houses all the government offices, faces an inlet of the sea which will be filled in one of these days. Other new buildings, as well as the older Victorian Gothic ones on the other side of the playground (known as "bandish-stand", i.e., bandstand) give an air of elegance to this area.

Marine Drive

Between here and Flora Fountain—hub of Bombay's pulsating life—are some of the city's most interesting institutions; the "Indo-Saracenic" Prince of Wales Museum and on its grounds the Jehangir Art Gallery; University Hall and the Rajabai Tower which commands a panoramic view of Bombay's "Manhattan". Close to the harbor are the Mint which you can visit, and the Town Hall with its wide sweep of steps.

Skirting along Back Bay is Marine Drive, famous as the Queen's Necklace, which can be seen at night from Malabar Hill's Hanging Gardens. The Drive is a promenade in the evening: coconut hawkers from Kerala, wearing an ankle-length white cloth wrapped around the waist, join the parade.

The wall in the sea has to be reinforced from time to time because the monsoon sea swings in with a ferocity which takes several people with it annually and would be capable of pushing the sea coast back to its original limits. Across the bay is Malabar Point where sits Government House, residence of the State Governor, appointed by the Indian President. VIP's stay here and a few special concerts and performances are held in this lovely spot.

On the right of Marine Drive is an open space, or *maidan*, which is shared by Bombay's cremation grounds, the Aquarium and several *gymkhanas* or sports clubs. Before festivals throughout the year, boys (mostly self-employed street dwellers) dance till late at night on the maidans. They move in a circle, stepping forward, clapping, bobbing heads, and chanting.

Chowpatty Beach with its statue of Tilak, a great political leader of this century, is one of the most important places in Bombay; it is the political nerve-center. There are other places for big meetings in Bombay, but this site on the sea, accessible to thousands streaming in from all parts of the city and traditionally used for big festivals, gives a particular significance to any statement or decision made there.

We have to use the cliché somewhere: this is where millions teem on big days like Ganesh Chaturthi. Rich and poor, frail and hearty move to the sea with clay or plaster or even silver or gold representations of Ganesh, the elephant-God. Families bring their statuettes out from their dwellings to this "auspicious" location on the sea. On any evening of the year Chowpatty is busy; yogis bury themselves in the sand, fishermen haul in their nets, children romp, and hungry working people flock to the stalls for *bhel-puri* and colored drinks.

Malabar Hill

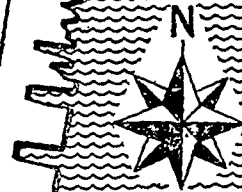
The east side of Malabar Hill which we see from Chowpatty is covered with greenery topped by the Kamala Nehru (children's garden named for Nehru's wife). It's a long way round to get there. The hill road goes through Walkeshwar, a largely Gujarati neighborhood, where most sarees are worn hanging down over the right shoulder. (The Gujaratis are a large group in the city and handle most of the trade). Up on Malabar Hill, and below it on the west side by the sea, are the mansions of wealthy industrialists who made their fortunes mainly in textiles. (Cotton grows in many places just north of Bombay,



- | | |
|--|------------------------|
| ① VICTORIA GDS. and ZOO | ⑥ CRAWFORD MARKET |
| ② BYCULLA STATION | ⑦ GEN. POST OFFICE |
| ③ CENTRAL STATION | ⑧ GOVT. TOURIST OFFICE |
| ④ HANGING GARDENS and
TOWERS OF SILENCE | ⑨ CHURCHGATE STN. |
| ⑤ RAIN TEMPLE | ⑩ TOWN HALL |
| | ⑪ RAJ BHAVAN |

BOMBAY

0 500 1000 Yards
0 500 1000 Metres



CROSS ISLAND

BALLARD PIER

TO ELEPHANTA CAVES

GATEWAY OF INDIA

MUSEUM

FLORA FOUNTAIN

HORNIMAN

CRICKET STADIUM

RAJABAI TOWER

VICTORIA TERMINUS STATION

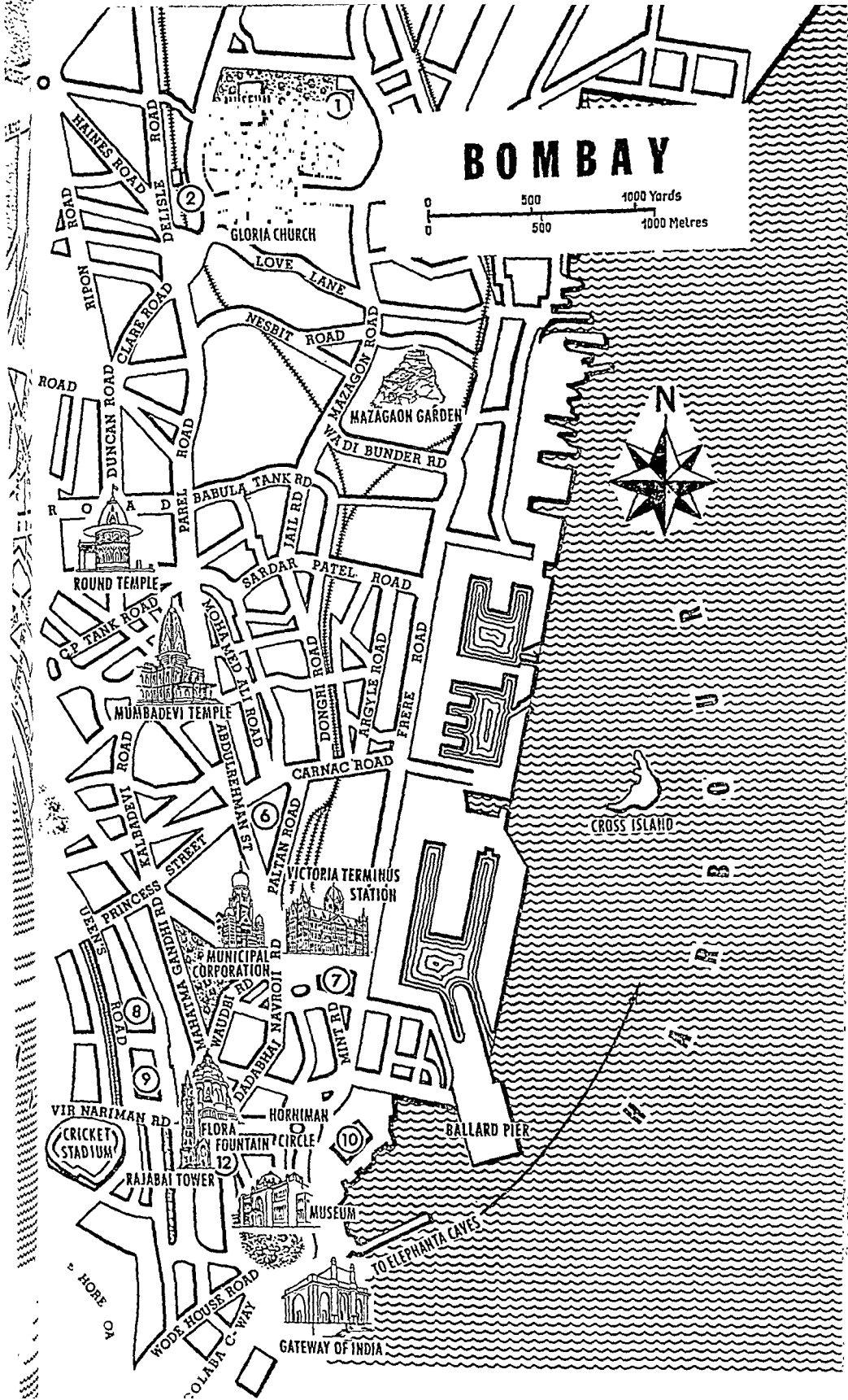
MUNICIPAL CORPORATION

MUMBADEVI TEMPLE

ROUND TEMPLE

MAZAGAON GARDEN

GLORIA CHURCH



BOMBAY/Malabar Hill

and also in what is now the state of Gujarat.)

Houses are built up and onto the rocks on the right, and down almost below each other, to the bay on the left. Many parts of Bombay have this domino-like scheme of house-construction; houses built not in straight blocks, but at angles, with other buildings coming in from all directions.

Ridge Road runs along the top of Malabar Hill. It leads past the steep roads winding down to the Arabian Sea; all old novels of Bombay found a place for a car-chase or two on these curving streets. The gardens and bungalows show you how beautiful Bombay could really be if only there were fewer people—and more rupees spent on re-planting. On the hill is "Sahyadri", the residence of the Chief Minister of the state.

Malabar Hill, Cumballa Hill, and the area as far as the Race Course are the most fashionable localities. Women wearing the latest slacks zoom their Fiats or Jaguars into their driveways, only to drive out, an hour later, adorned with a languid and impeccable, last-minute hairdo and saree. These ladies can even look demure if it is demanded, but you can be sure they are being truthful when they start off a conversation with a reference to their Paris trip of the previous week.

Tucked off in a corner below the hill, on the sea, is a little village practically intact. Here are the Dhobi Ghats for the washing (and ruining) of clothes; nearby Walkeshwar Temple and a Jain Temple.

From here go to the Hanging Gardens. The fairy sheath of haze over the bay in the early morning, the heavy silence of noontide in contrast to the racking noises of the city are bound to impress you up on top of this hill. You have a sweeping view of the city from the sea to the mountains. Between the plumes of fire from the refineries in the north and the gardens, are bursting acres of homes, schools, and shops.

Bombay's Parsees

The greenery on the left as you go beyond the gardens is part of the Parsee Towers of Silence; the place where they dispose of their dead. (There is a model of the towers in the Prince of Wales Museum). A park surrounded by a high wall conceals these bastions so that they are hardly visible. Even relatives of the deceased are not allowed to go beyond a certain point within the enclosure but may stay in the park where they can sit and meditate. Bearers carry the body to the top of one of

these cylindrical towers where it is laid out to be immediately devoured by waiting vultures. The skeleton—after a few days' exposure to the elements—is then thrown down the tower's well where it is reduced to dust.

This strange method of disposal has a twofold explanation. Zoroastrian religion—of which the Parsees are the last surviving community—respects the earth and the fire too much to pollute them with the bodies of the dead. Another of its tenets declares that rich and poor must unite in death.

The Parsees, who appear to be a very numerous group in the city, are really a small minority, but their economic and cultural influence is considerable. They have done a great deal to build up Bombay's trade and industry; a large proportion of India's leading businessmen have been Parsee, and many of them philanthropists as well. Parsee means "from the City of Pars" in Persia, from where this group came to escape Muslim persecution 1,300 years ago.

When they landed in Gujarat and requested admission, the local king is said to have sent a jug brimful with milk, indicating the place was full up. One of the Parsees carefully slid a small coin into the jug without spilling the milk. The king was reassured that his new subjects would not displace any of the old. They were allowed to settle.

An Open-Air Museum

Bombay, like most cities in India, is an open museum. Just listen to people speaking to each other, to their servants, how they ask a favor, how they quibble over prices, how they watch and take sides in a street quarrel. In Crawford Market, at the junction of Hornby Road and Carnac Road, you will feel you are in an imaginary place. The bazaars, the hawkers with everything for sale, goats bleating, the cotton-fluffing men twanging their string beaters, the babel of languages—all but the horns of motor vehicles could be in ancient Babylon. There is an army of boys who will carry your shopping or try and sell you shirt buttons and other odd items. They may be pests at times, but you can't say they are not practising private enterprise. Maybe the twelfth sons of poor farmers, they have come to the golden city because it represents their best hope in life.

Keep up the fantasy and plunge into the opposite side of this Babel. For miles north of here are the homes of the multitudes; but notice how many tiny shacks (with bedding

BOMBAY/Byculla

rolled up on shelves), have bright shiny cooking pots, and plants suspended outside in old tin cans. Traffic moves slowly enough in these sections to get good glimpses into the houses. They are enlivened outside with bright sarees hung out to dry. One of the slum areas, Parel, was fashionable at one time. Look at the upper stories of houses in many old streets and you will see, above the shop signs, indications of better days.

The old Government House houses the Haffkine Institute, named after the Russian who came to India to work and discovered the cause and cure for plague. Research is still done in the institute, and if you require snake-bite equipment, go to them.

In Byculla, another older residential area past the Cotton Exchange and Mumbadevi Temple, are the Victoria Gardens. There is a zoo, but the profuse display of trees and plants is more than worth the trip. Outside the gates is a fine squat stone elephant taken from Elephanta, the island so named by the Portuguese. There is usually someone sleeping underneath. There is also a museum on the grounds. From here you can cut across to the Race Course.

India is called a land of contrast and here it is proved. The Turf Club grounds, like other private open spaces in town, are used for society weddings. Trees are decorated and tables covered with banana leaves are laid out. While the guests eye each other's costumes and compare costs, the bridal couple and both families finish the ceremonies. Tired out but beaming, the couple must greet each guest. They can hardly take in the splendor of their own wedding, with all the jewels, silks and embroideries and cheerful friends attending it.

There are always crowds and gong-beating at Mahalakshmi Temple, facing the sea, where devotees offer prayers to the Goddess of Plenty. Only a few hundred yards away is a 500-year old Muslim shrine, Haji Ali's Tomb, and facing it across a small bay, Worli Buddhist Temple.

Environs of Bombay

Juhu beach is the first strip of land you see as the plane comes down over the sea. A glimpse is all you get but you must return to Juhu later, if only to have your fortune told. On the way you cross the Mahim Creek. In this fishing village at low tide you can study the heavy ancient boats designed for the rough seas round about. On the far end of the causeway is a

beautiful mosque, always white, always cool and noble. While you sun after a swim you can have a snack of fried fish and see the performing monkeys. Juhu beach, once a secluded sport, is now rather crowded on weekends. When the tide turns, the undertow can become hazardous for the unwary.

The local villages must be overlooked. They do not fit in with the idyll of palms, elegant leisure and sun and sand as we would have them. Outside each hut is a string bed, and on that bed often a man is resting with chores to be done lying all around him. When the villagers' city cousins come out for a day's picnic, it's fun. Females of all ages and dimensions sit in the sea fully dressed and have a good gossip, while their menfolk ogle other women on the beach who are not so fully dressed.

Those interested in historical ruins should visit the fishing village of Bassein, farther north, ceded to the Portuguese in 1534 by Gujarat's Sultan Bahadur. This fortified town remained in their hands for 205 years when it was conquered by the Marathas. British bombardment in 1780 damaged it heavily but you still can see the civic and ecclesiastic vestiges of this once prosperous Portuguese city. The *Porta do Mar* (Sea Gate) near the fort commands a splendid view of the sea.

Close to Bombay are spots of countryside totally different from the sea-blown open places in town. To go somewhere outside the city and sit and eat is the ideal outing for most. Many make a Sunday trip to Aarey Milk Colony, which was the first Indian farm providing pasteurized milk on a bulk scale. Beyond the colony is a national park, much of it a tangle of delight to those discriminating few in Bombay who enjoy seeing trees instead of people.

In the park are the famous Kanheri Caves, about a hundred of them. These caves were built by Buddhist monks between 100 B.C. and 50 A.D., in the first days of rock-cut architecture. There are no actual representations of the Buddha himself, only symbols of his religion. The monks who created such uncomfortable quarters for living had a good eye for scenery when they picked this site. The teak trees, flowering trees, and streamlet running in a ravine through the site make this spot ideal for meditation and holiness.

The Elephanta Caves

A well-loved picnic spot as well as a reminder of India's

past glories is Elephanta. Exactly who carved the cave temples on the island, originally called Gharapuri, and when, is not known.

Shortly before the time of Elephanta's excavation (between the 6th and 8th centuries) Bombay had experienced the Golden Age of the late Guptas, during which the talents of artists had a free scope. Sanskrit had been finely polished, and Kalidasa and other writers—under the Court's liberal patronage—had helped to bring about a revival of Hindu beliefs. It is the worship of Siva, or Shaivism which inspired these temples. That Siva was well-loved and the many ramifications of his personality well understood, is shown by the polish and refinement of the artwork in the caves.

Crossing Bombay harbor on the way to Elephanta you see centuries of India's life literally sailing before you eyes. The high-prowed fishing sailboats for the open sea, and the flatter ones for tending nets in the harbor seem as much a part of the picture as the modern liners. Tankers come full to Butcher Island, to the left of Elephanta. Their oil goes to Trombay's shining refineries. Behind them are the Tata electricity plant and the institute connected with atomic energy.

A flashlight and a knowledgeable guide on the island will help you to sort out the figures shown in the sculptures. You would have to be thoroughly familiar with Hindu mythology to understand fully each detail. But you cannot mistake the expressions on Siva's faces, nor their intent. The powerful representations of strength, love, and spiritual peace at first seem buried in the dark halls. As you stay longer, they appear to grow and the walls to vanish, and you see them as a world in themselves. Part of the impression conveyed at Elephanta is the unity of dissimilar things, and likewise the differentiation one personage can undergo. Siva gives good scope for such a portrayal.

The sculptures are great art not only in the sense that they are beautifully executed, with a secure knowledge of the subject and a superb technique of the chisel. They show things we don't ordinarily think of as being there and combine apparently independent parts into new entities.

The outside of the main cave consists of a columned verandah 30 feet wide and 6 feet deep, approached by steps flanked by sculptured elephants. At each end of the façade is a pillar projecting from the wall, carved in the shape of a *dwarapala*,

(door-keeper). The entire temple is 130 feet square. The main sculptures are on the southern wall at the back. Three square recesses contain giant figures of dwarapalas. The panel to the left shows a manifestation of Siva combining the male and female forms, while on the right panel we see the figures of Siva and his consort Parvati. The central recess in the hall contains the most outstanding sculpture, *Mahesamurti* the Great Lord, an eighteen-foot triple image. The three faces represent the Hindu Trinity: Brahma the creator on the right; Siva the destroyer on the left, and in the center Vishnu, the preserver. The multi-headed deity is a composite of the stern, just, loving, father-figure, an expression of the monotheistic tendency of Hinduism. On either side of the recess are pilasters carved with gigantic dwarapalas.

Other sculptures at the doorways and on side panels show Siva's usefulness. He brought the river Ganga (Ganges) down to earth—the story says—letting it trickle through his matted hair. The facts of the universe are played with in wild delight in representing them through this god's acts. Siva is depicted also as Yogisvara, Lord of yogis, seated on a lotus, and as Nataraja, the multi-armed Cosmic dancer. The beauty of this sculpture is in the grace and balance and sense of relaxation conveyed in spite of the multiple action.

The fact that these sculptures were in many cases damaged by the Portuguese soldiery does not detract from their beauty. The serenity of facial expressions triumphs over losses of arms and legs. In the magnificently fierce scene of Siva destroying the demon Andhaka—he seems to be emerging from clouds in which his legs are hidden—one overlooks the broken rock, so powerful is the remaining portion.

Other interesting sculptures in the cave are a group depicting the marriage of Siva and Parvati; Ravana, the demon king, attempting to move the Kailasa Mountain, the heavenly abode of Siva; and the charming group of Siva and Parvati with lesser male and female divinities showering flowers on them.

There is ample scope for walking on the island. You will want to move away from the crowds just outside the caves and reflect on the grandeur you have seen. From the top of the hill opposite the main cave you can see Bombay City itself.



IN SHIVAJI'S FOOTSTEPS

Cave Temples, Hills and Forts near Bombay

Bombay is the starting place for many delightful "hill stations". A mountain resort is called a hill station in India because the British thought in terms of being stationed at bases for temporary periods, and anything shorter than the Himalayas was not a mountain. A five-hour drive, if you don't stop, will take you to Mahabaleshwar. But there are many worthwhile places en route, too.

The road lies in what can be called the Fort Country of Maharashtra, studded with strongholds of that great warrior, the legendary Shivaji. It was he who gave birth in the 17th century to Mahratta power. In his early youth he became obsessed with the idea of freeing his country from the Mohammedan yoke, drawing inspiration from Hindu religious lore. The tools were there to carry out the job: a frugal, sturdy race of men and the hilltops of the Deccan Plateau, easily convertible into impregnable small forts, excellent bases for highly mobile

guerrilla warfare. Those who fought under the resourceful Shivaji had practice in scaling forts on these hills; they and their ponies could go where the elaborate Moghul troops could not. They had giant lizards trained to fasten ropes on fortress walls, up which they would climb. There is a story of a Maharashtra milkwoman, who after the gates of one of Shivaji's forts were closed, climbed down what had been though was an unscalable wall, to reach her baby waiting for her at home. Shivaji rewarded her and reinforced the defenses. He died in 1680, in the prime of life, leaving behind a powerful new nation. His successors were easygoing monarchs who preferred to leave the affairs of state in the hands of a family of hereditary prime ministers, the Peshwas. Mahratta influence spread all over Central India, developed into a far-flung confederacy and waned only after three wars with the British.

PRACTICAL INFORMATION FOR BOMBAY REGION



HOW TO GET ABOUT? Board the airconditioned *Madras Express* after lunch at Bombay's Victoria Terminal and less than four hours later you'll be in Poona. This train stops at Lonavla for

Karla caves. State Transport Co. deluxe buses connect Poona with Mahabaleshwar in about 4 hours, Bombay and Poona in 5 hrs. Directorate of Tourism, Wodehouse Rd., Bombay, operates coach tours from Bombay to Mahabaleshwar on alternate weekends departing Friday afternoon and returning Sunday night. Fare (about 50 rupees) includes board and lodging. To places like Matheran you had better go by train (change to narrow gauge at Neral). Ambernath is 80 minutes by suburban service from Victoria Terminal. To see everything the region has to offer hire a car or a taxi and remember that luxury cars with driver cost about a rupee per mile and 3-seaters half that amount. There will be of course extras for overnight stays, driver's subsistence, etc., etc. You can turn to luxury car operators like *Sheikh Mannu Bros.*, Chinoy Mansions, B. Desai Rd., Bombay 26 or *Modern Garage*, 275 Bellasis Rd., Bombay 8 but your safest bet is a reliable travel agency such as the new combine formed by five agencies, the *Travel Corporation (India) Ltd.* Mon Repos, Arthur Bund, Colaba, Bombay 1. More agents listed on pp. 392-93. To give you an idea of road distances: Bombay—Khanheri Caves, via Borivli, 28 miles; Bombay—Ambernath via Sion—Bhivandi and Kalyan, 46 miles; Bombay—Lonavla via Thana and Panvel, 75 miles; Lonavla—Poona, 39 miles; Poona—Mahabaleshwar via Wai and Panchgani, 75 miles; Mahabaleshwar—Bombay via Mahad, 157 miles. Also IAC daily flights Bombay—Poona, 40 min.

HOTELS AND OTHER ACCOMMODATIONS

AMBERNATH. *Inspection Bungalow* (not first class) on Shivaji Rd. (authority: Exec. Engineer P.W.D., Thana).

KANHERI CAVES. Four *Tourist Bungalows* at nearby Krishnagari Upa-

van; meals at restaurant in park. Four-roomed *Rest House* at the foot of Khanheri Hills. No electricity. Both under Superintendent of Parks and Gardens, Borivli.

KHANDALA. On Dept. of Tourism

BOMBAY REGION/Practical Information

approved list. *Khandala Hotel* is an excellent halt; 19 rooms with baths, inexpensive. Acceptable: *Empress*, almost rock bottom priced. Also *Inspection Bungalow* (apply Exec. Engineer, Poona). *Holiday Inn* (not US chain); *Empress*.

KOLHAPUR. Former state Guest House (apply Collector).

LONAVLA. Three rock bottom Indian style hotels, *Lonavla*, *Central*, *Happy Home*. For low-budget travelers: *Municipal Rest House* (Chief Officer, Lonavla Borough Municipality).

MAHABALESHWAR (season: Oct. 1—June 15). It has several good hotels, all of the bungalow type: *Frederick* has 31 rooms with bath; golf, tennis at club; moderate. In the same category, *Race View* is slightly smaller, offers same facilities. On Wilson Point Road the *Ritz* is simpler but still in same category. Much ritzier, the *Mahabaleshwar Club* accepts foreign visitors on a temporary membership basis. Write in advance or phone secretary. Tennis, golf. Inexpensive, still good: *Fountain*. Rock bottom: *Dina* and *Nell's Café*.

During the slack season (winter) there is a 20-25% reduction. Some of the Indian style hotels can be patronized such as the *Ripon*, *Paradise*, and *Bharat*. The *Holiday Camp* has 4- and 3-roomed bungalows with Indian-style kitchen and attached bath at rates varying between 13 to 5 rupees per day for minimum periods of 10 to 15 days, Oct. 1-June 5. Apply Director of Tourism, Maharashtra State, Sachivalaya, Bombay with a small deposit.

MATHERAN (season Oct. 1—June 20). *Central*, 24 rooms with baths, inexpensive, excellent in its category, followed closely by *Cecil*. Rock bottom: *Olympia*, *Silvan* and slightly more expensive, *Bright Lands* and *Rugby* (vegetarian). There are several Indian style hotels, best among them: *Rugby Annexe*, *Regal*, *Griivhar*. Also *Shalimar*, *Cheney Rd.*, *Silvan*, *Macpherson Rd.*

POONA. Has only two fair and inexpensive hotels: *Poona Hotel* and the much smaller *Wellesley*, 12-A, *Connaught Rd.*. Students can stay at the *Fergusson College Hostel*.



CAVE-TEMPLES IN THE BOMBAY REGION. *Mandapeshwar Caves* are about a mile from *Morivil station*, fifteen miles away on the suburban line of the Western Railway (*Churchgate* or *Bombay Central*).

They are the only Brahmanical caves in India which have been converted into a Christian shrine by the Portuguese. The three 8th century caves are hewn out of rock. The third cave, on the west, a small *vihara* (monastery), was transformed in the 16th century into a Roman Catholic chapel by screening off the Hindu sculptures or covering them with plaster.

Kanheri Caves are in a pleasant woodland 5 miles from *Borivil station*. They can also be approached by car. Although they belong to the early phase of Buddhist architecture, there are later additions, such as the 5th-century figure of the Buddha in the *Chaitya* hall of cave 3. There are altogether more than 100 caves cut out of a huge circular rock. The main feature of the caves are the flights of connecting steps cut into the rock, and the stone seats where the monks used to meditate. The verandah of cave 3 (2nd century) has in front two images of the Buddha, 23 ft. high. Cave No 10 was used for assemblies. The other caves are not worth intensive study.

Jogeshwari Caves (8th century) are a mile from *Jogeshwari station* on the Western Railway's suburban line, on the island of *Salsette*, the original *Bombay*. Much defaced, they belong to the late period of Buddhist architecture. Brahmanical influence is evident; the shrines are isolated and stand in the center of a cruciform hall with several entrances. The long verandah has *Elephanta*-type columns, the square hall 20 pillars.

The Karla Caves can be approached from Lonavla or Khandala on the Central Railway (Victoria Terminal). The outstanding feature of this group is the *Chaitya* cave, which is the largest and one of the best preserved of its kind in India. (124 ft. by 5 ft., height 46 ft.). The Chaitya Hall's two giant pillars detached from the main structure have a group of lions supporting a large and badly damaged wheel. The fine railings and supporting elephants at each end (half life-size and originally with ivory tusks) indicate an advanced stage of decorative art. The interior of the hall consists of 37 pillars, a vault and a sun-window. There are subtle variations in the carvings on the pillars. The sun-window slants the rays and provides soft lighting on the *stupa* and pillars, creating a solemn atmosphere.

The 18 *Bhaja Caves*, about a mile from Malavli station (just beyond Lonavla), were cut in the 2nd century B.C. The face and entrance of the main cave (No. 12) are now open. The stilted vault is a fine piece of work. The last cave to the south has some good sculptures, including a prince on an elephant, a prince in a chariot and the well-known dancing couple.

Bedsa Caves, (four miles beyond Malavli) are a little later period than those at Bhaja. The *chaitya* here resembles the great hall at Karle, but is smaller. It has four pillars, about 25 ft. high, with very lively carvings on them. Its ribbed roof is supported by 26 octagonal pillars 10 ft. high.

Note: Bhaja and Bedsa Caves can also be approached by car, though there is a climb from the foot of Bhaja Hill. From Malavli station to Bedsa Caves it's rough going; it's advisable to walk those 4 miles.

There are Tourist Information Bureaus in Poona and Mahabaleshwar.

EXPLORING THE FORT COUNTRY

The first stretch of the trip, until the new highways are completed, is grim, but it does show you the new industrial area, where each enterprise has a park and a little village of its own. There are still mango groves here and there. At Thana, the Poona road forks sharply right from the road to Agra. Here are remains of the British Fort used as late as 1857. After the road swings around Parsik Hill—a steep promontory beyond the Thana creek connecting with the harbor—you enter a plain of tiny farms raising rice, hay and the muscle-developing *jowar* and *bajri* grains.

After a few miles, there is a sign pointing left for Kalyan and Ambernath. The 9th-century Ambernath Temple, covered with beautiful designs, is one of the best examples of Deccan temple architecture, even though this is not on the Deccan Plateau. (Do not turn off for the shortcut, but go to Kalyan, turn right at the clock tower onto the causeway road, turn right again and begin inquiring the way until you find it.) The temple is in a valley between small hills and has a river running at the compound wall; a grove of trees completes this hidden, contemplative site. Constructed in 860 to commemorate a king of the Silahara dynasty, and used continually for the worship

BOMBAY REGION/Ambernath

of Siva, this temple in exposed black rock has none of the commercial atmosphere of the paint and plaster city temples.

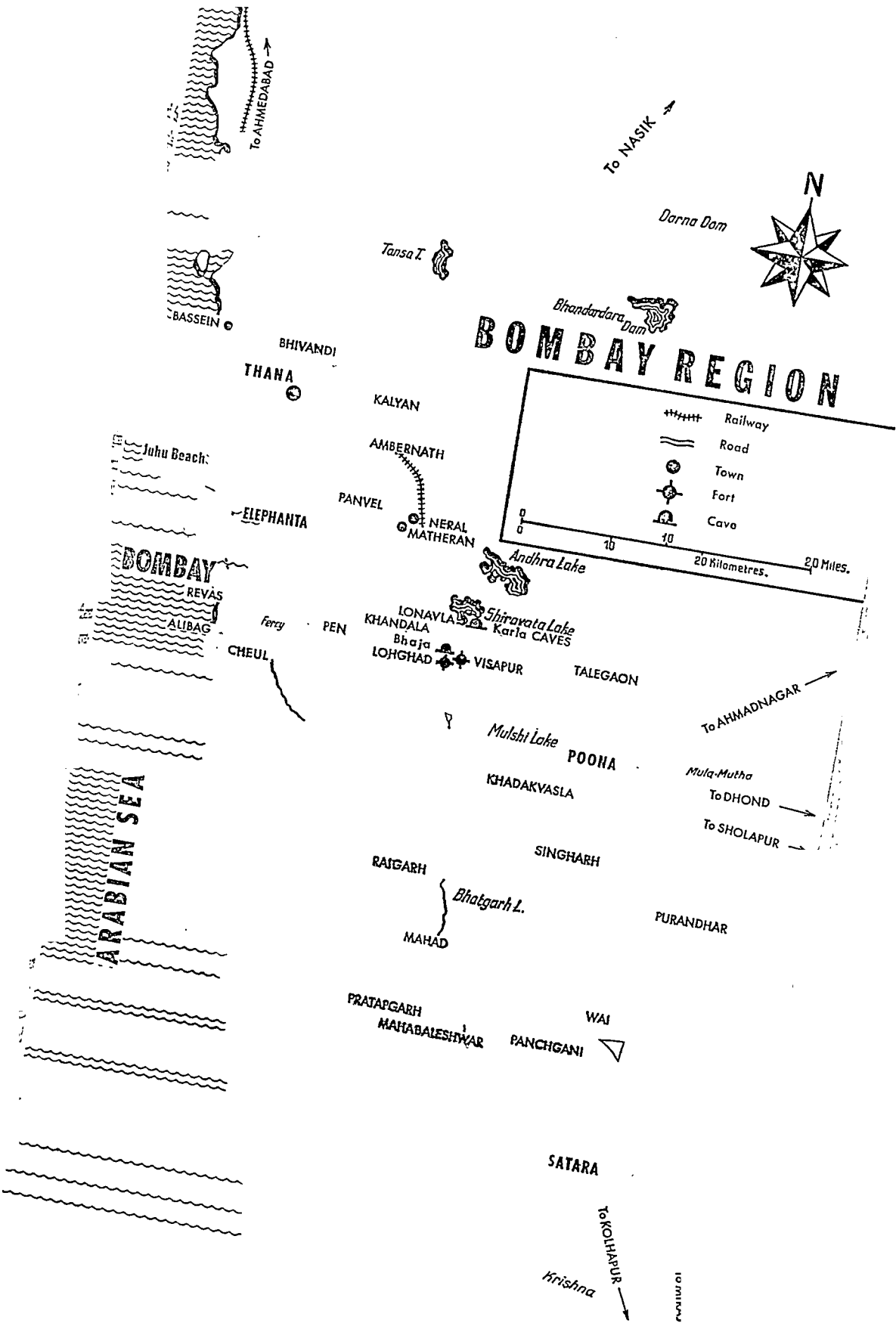
Highly imaginative carvings, playful and spiritual, cover the temple inside and out. The hall is not big, but the sculptured dome around which little carved figures gesticulate, provides spaciousness. The *lingam* shrine, instead of being in an inner room barred off, is in a crypt you climb down into. For worship, flowers are thrown onto the *lingam* and a *pujari*, temple priest, at intervals will throw water, which flows outdoors as holy water. The figures on the outer walls range from elephants, dancing figures, and Siva's consorts, from sweet-tempered Parvati to Kali the Terrible, a skull-bedecked goddess, propitiated to avert her possible wrath.

Once back on the main road you head straight for the ghats. On the left is the Matheran range, not yet accessible by road. At Panvel, a road branches off to Mahad, which is the old route to Mahabaleshwar. A small group of Jews has been living here for centuries, isolated from the outside world.

A Detour to Matheran

On a hill occasionally visible from Bombay is Matheran, a resort well-described by its name meaning "woodlands overhead". The hill is an island of trees in an almost treeless plain. The approach to the town is in itself a delight. From Bombay you take the train to Neral, two hours out, where you will see tiny toy trains waiting to take you to Matheran. Nana Peshwa, one of the leaders of the uprising of 1857, was born near here, and Ptolemy was once here, too, calling the village river "Bindu". The narrow-gauge train of short, brightly painted wagons makes a leisurely climb through ever-thickening woods. There are tunnels, sharp curves, and every thrill of a fairgrounds joyride. Boys hop on to sell *jambul*, a small purple tree fruit, and monkeys start visiting you. Both black-faced and red monkeys will be with you during your entire stay.

One of Matheran's charms is its quiet and slow pace; there are no cars. Resist the offers of rickshaws, the only transportation except foot and horse. Every place in Matheran is within easy walking distance. For the farther points like Chouk and Panorama it is fun to ride, however, and you can arrange with a man to come with a pony or horse. If your horse should shy at sunset it is because of a resident ghost. You can buy a crooked Pandhari stick to drive it away, just as you can



obtain bark for poisoning fish, or bharang leaves for curing coughs and snake bites.

The town of Matheran was built when an Englishman, Hugh Malet, Collector (district administrator) of Thana, proclaimed the hill a fine place for shady walks. Before he arrived in 1850 there were three tribes living peaceably on the hill; one owned cattle, another kept farms, and the one on the bottom rung made a living by fishing, hunting, and keeping goats. They are still there and have adapted their original callings to profit a little from the tourists. At the junction of the roads leading to Neral and Panorama Point, and also on Garbut Point, are carved boulders supposed to have been once used for animal sacrifices.

Dozens of varieties of tall trees, some moss and orchid-covered, will shade you wherever you walk. From Louisa and Echo Points, to the west, one can see Bombay, its refineries, Elephanta Island, Karnala Funnel—a 150-foot pillar rising from a much fought-over fort—and the sea. To the west of the hill is Parbal, which holds a ruined fort. Between the hills roam panthers and wild boar.

Shivaji was here, as everywhere in Maharashtra. A path leading from One-Tree-Hill to the valley is named after him. He had come to arrest an untrustworthy subordinate left in charge at Parbal and stopped to worship at Matheran. Near the path is a Hindu shrine where three lingams are supposed to have emerged naturally from the rock. There is another shrine at the burial place of Pisarnath, a saint of Shivaji's time, who is believed still to dispense benefits.

A steep zigzag road called *ghat* takes you up 2,000 feet in a few minutes to the Deccan Plateau of which the Sahyadri Range or Western Ghats, is the edge. A prominent rock seen jutting out on the right is the Duke's Nose. (It seems Wellington was here before he went to Waterloo). Just before the top of the hill is the old reversing station for trains, used before the newer alignment was laid. From the top of the ghat you get a view of the coastal valley you have left, and on the other side, the ravines, hills and woods and waterfalls that attract townspeople here for weekends.

The road rolls gently between the two small towns of Khandala and Lonavla. The former is a favorite summer haunt of Bombayites, the latter famous for its *chikki*, a delicious candy made of *gur*, unrefined sugar, nuts, *til* seeds, etc. Two lakes

nearby send water through huge pipes down in a rush to the foot of the ghat into Tata Hydro Power Station, one of Bombay's main sources of electricity.

The Karla and Bhaja Caves

The soft rolling hills quickly pass as the road levels out to the open plains between steep ranges. The solid black rock of the plateau, in some places 10,000 feet deep, is the home of many caves and forts. Four miles beyond Lonavla is a turning to the left for Karla Caves, dedicated in 80 B.C. by Hinayan Buddhist monks, of the same sect that carved Kanheri. The main cave at Karla is the largest of the region.

At the end of a short pavement, giant steps lead up past a cool waterfall to the face of the caves, where the main cave is open to the west. The Sun Window at the entrance was designed to slant the sun's rays through its lattice work towards the *dagoba* or *stupa*, a dome-shaped focus of worship at the end of the *chaitya*, or prayer hall. A drum built much later in front of the entrance, obscures some of the daylight. The arch of the entrance is round on top, narrowed at the lower sides, somewhat like the coverings of bullock carts. Stone ribs project from it. A startling feature is the ribbing of the cave's vault, 46 feet high. Broad teak planks, said to be the original ones, put together with wooden nails, hang down on the sides. Outside is a pillar surmounted by four lion fronts, a motif from Asoka's days. On either side of the vestibule are three lifelike elephant fronts, originally supplied with ivory tusks. Dancing couples are panelled on the inner wall. The carvings of Buddha were later additions. The 37 pillars inside, marking off side aisles for the laity, are carved on top with couples, horses, elephants. Gazelles join the menagerie beneath carvings of the Buddha outside. Before the caves were rediscovered and protected by the British, wild animals had possession. The Peshwas had taken advantage of the holy site to put up a temple just outside the entrance, and there are small Hindu shrines tucked in along the ledge of the hill for good measure.

Opposite the Karla Road, a fairly rough road heads for the Bhaja Caves. The curve of the valley here, the prosperous little village under the bold hillside covered with waterfalls, and the surrounding hills could be in Austria. These 18 caves, in a more lush atmosphere than Karla, were probably meant for nuns.

There is no verandah left to protect the main cave, which is in the same style as that at Karla. Uncarved pillars slant inwards. Another shallow cave has a group of stupas, over which an ugly lean-to has been built. The last cave contains a famous sculpture, "the dancing couple". The caves are set into the side of the hill with an intelligent understanding of the architectural advantages of the natural rock. The whole gives the impression of a constructed palace, with two-storied living quarters and side wings covered with a curved roof.

To the west of the caves is Lohghand Fort, on a severe long hill. It was originally a Muslim fortification which Shivaji took twice, but lost again. Behind and above Bhaja Caves is Visapur Fort. The paths to all three places start in the village. Children playing in the neat square will call out the Marathi greeting "Ram, Ram".

Poona

Poona, 119 miles by excellent road from Bombay, was the capital of the Peshwa administrations (1750—1817). A welcome relief from the humidity of the coast, the weather is fine in this city of 500,000 inhabitants on the Mutha and Mula rivers. In East Kirkee is the Aga Khan's palace (he has many Muslim followers—the Khoja sect—here and in Bombay) and the neo-Gothic Deccan College (formerly Sanskrit College), leading center of Oriental culture in Western India. The Mutha flooded badly in the monsoon of 1961 after the collapse of its dams. The old city proper is on either side of this river before it is joined by the Mula. Ganeshkhind suburb, containing the old Government House—seat of Poona University since 1948—is on the left. The Engineering College, now part of the university, was one of the few such establishments of pre-Independence days; most of India's engineers were trained there.

On the opposite bank is the Shaniwarwada section, where stand the gates and guard house of the Peshwa Palace. Here you see vestiges of 18th-century warfare; the gates are fortified with spikes against elephant charges. Elephants were also used outside the palace for trampling to death high-ranking offenders of the latter-day Peshwa regime.

Poona is the headquarters of the Army's Southern Command. The area east of Shaniwarwada is the Cantonment, which is owned and administrated by the Defence Department of the Central Government. In this part of town are several schools,

swimming pools, and a large residential district well laid out on shady streets. The Empress Gardens' tropical trees and plants provide cool strolls even on the hottest days of the year.

Poona was the childhood home of Shivaji. He was born in 1627 at Shivneri, north of Poona, in a bleak fortress tower. His father—a soldier of fortune—had gone on to a second wife and Jijabai was left to bring up her son alone. He roamed the many hills roundabout Poona and studied the history and customs of the people he would one day galvanize into organized action. A fine equestrian statue, built largely through the munificence of the Maharajah of Kolhapur, one of Shivaji's descendants, stands in the heart of the city, not far from Panchaleshwar Temple.

On the south edge of town is Parvati Temple, a white building prominent on a hilltop among smaller shrines. Easily climbed stairs lead up to it. From here you can view the valley stretching to the first of the four ghats to be crossed on the way to Mahabaleshwar. It is said that after the defeat of the Marathas by Ahmed Shah Durrani at Panipat (1761), Balaji Bajirao was so heartbroken that he retired to Parvati Hill and died there.

Nonetheless, Poona recovered much of its former glory under Nana Peshwa in the latter part of the century. The saying *Jab tak Nana, tab tak Poona* (as long as Nana lives, Poona will live) expressed its faith in him. But the last year of the Empire was filled with strife and in 1817, Poona finally fell to the British at the Battle of Kirkee. Under them, the city developed into the "monsoon capital" of Bombay Province and also became a large military center.

Poona is proud of its roll of great names associated with India's emancipation. Among them are Lokmanya Tilak, who devoted his whole life to the struggle for freedom; G.K. Gokhale, who founded the Servants of India Society which has built up a tradition of dedicated public service; and Professor Karve, who started out with a small home for widows in a village, and has built up a network of schools and colleges, including the India Women's University.

Just eleven miles away, at Khadakvasla, is the modern National Defence Academy, where cadets of all the services are trained in up-to-date warfare. Four miles beyond Khadakvasla, away from the lake, is Singarh (Lion Fort) named after the lion of the officer Tanaji, who died capturing it in

1670. It was on a whim of Jijabai, always close to Shivaji and inspiring him, that the next to impossible attempt was made. Tanaji and 300 men, including his 80-year-old uncle, climbed 1,000 feet on foot, and the next 1,000 on ropes held by trained *ghorpuds*, or giant lizards, on the perpendicular side of the fort. The Moghul garrison was watching some dancing girls and the surprise attack nearly succeeded when Tanaji was killed. The assault was nearly a failure until his brother appeared by another route and the black "no-moon" night was broken by a victory bonfire lit to signal Shivaji at Raigarh Fort. There are the tombs of Tanaji of Rajaram, Shivaji's second son, the defeated Muslim commander of the fort, and a marked place where Tanaji's left arm, cut off in battle, was buried. From here you see Raigarh, Shivaji's capital, where he was crowned, and where he died. His throne and *samadhi* (burial urn) are to be seen in this fort dating from 14th-century Vijayanagar Empire glory.

Purandhar, still used as a vacation center, is another hill fort some 23 miles southeast of Poona. A treaty was signed here in 1776 between the Peshwas and Governor Hastings' envoy, a hardy British tourist who trekked across Central India from Calcutta and back!

Destination Mahabaleshwar

Halfway to Mahabaleshwar from Poona is Shirwal, a watering place fashionable in the days when it took a week to travel from Bombay to Mahabaleshwar. Two miles beyond there is an unmarked but obvious Greek temple-like structure, resembling several temples of northern India of the fifth century. In ancient days, it was tradition for charitable-minded persons who wanted to chalk up good works for their future life, to plant roadside trees and provide shelter and water at convenient places. This small lonely hall contains two large water pots neglected for years.

Before the last ghat en route to our destination, we pass Wai, a town on the river Krishna with many ancient temples. Pilgrims have come here since the mythical era of the *Mahabharata*. There is a good mission hospital here, and Wai is a site of vast surgical operation-camps set up by the government.

As you rise on the last ghat, winding on narrow ledges, competing for space with wild State Transport buses, which on moonlight nights turn off their lights, the valley below

becomes insignificant. The exhilarating air draws you on and up. On the right, shortly before the soil turns red announcing Panchgani, is a promontory called Harrison's Folly, this folly being to have built there a house which blew away. Farther up is another outreach of land, Sidney Point. From here, where you pay your toll for the upkeep of the municipality, you can look up to the top of the Krishna Valley, marked by a cone-shaped hill. A group of white spots to its left is Old Mahabaleshwar.

Panchgani, lulled with the murmur of the casuarina trees and the rustle of silver oaks, is a narrow settlement between the grand tablelands on the left, and the descent of the cliffs into the valley on the sides. The town's name refers to the five hills. It is a fine town for schools and sanatoria, being a restful place with a pleasant climate all the year round.

Twelve miles over the mountain take us to a more rugged atmosphere. The extra few hundred feet in height gives the town of Mahabaleshwar, boldly facing the western winds, 300 more inches of rain each year.

The old name of Mahabaleshwar, after the giant Mahabali who lived here, persisted even after an Alphonse-Gaston exchange of courtesies between the local raja and the British governor, Malcolm. Each wanted to name it after the other. In the end the kindly raja gave up the hill and the British developed it into the Bombay Presidency summer capital.

For the first survey of Mahabaleshwar and its vantage points, follow the main road to the village, and after buying a map, drive to the very topmost point—Wilson Point, a flat open space. It was used during World War II by the army as part of its Jungle and Mountain Warfare Center. From here you can view the mighty hills and dark-green valleys which would have been a rock garden for Mahabal.

Old Mahabaleshwar and Pratapgarh Fort

On the way back to town, stop to see Old Mahabaleshwar, a tiny village with three main temples. This place was considered so holy that Englishmen were not allowed onto any part of the hill until 1824, when General Lodwick broached it. The Krishnabai Temple contains five streams of water representing the sources of five rivers, Krishna among them. They combine and flow through a cow's mouth into two cisterns, where Hindus take holy baths. Mahashivaratri, a big festival of Siva in Feb-

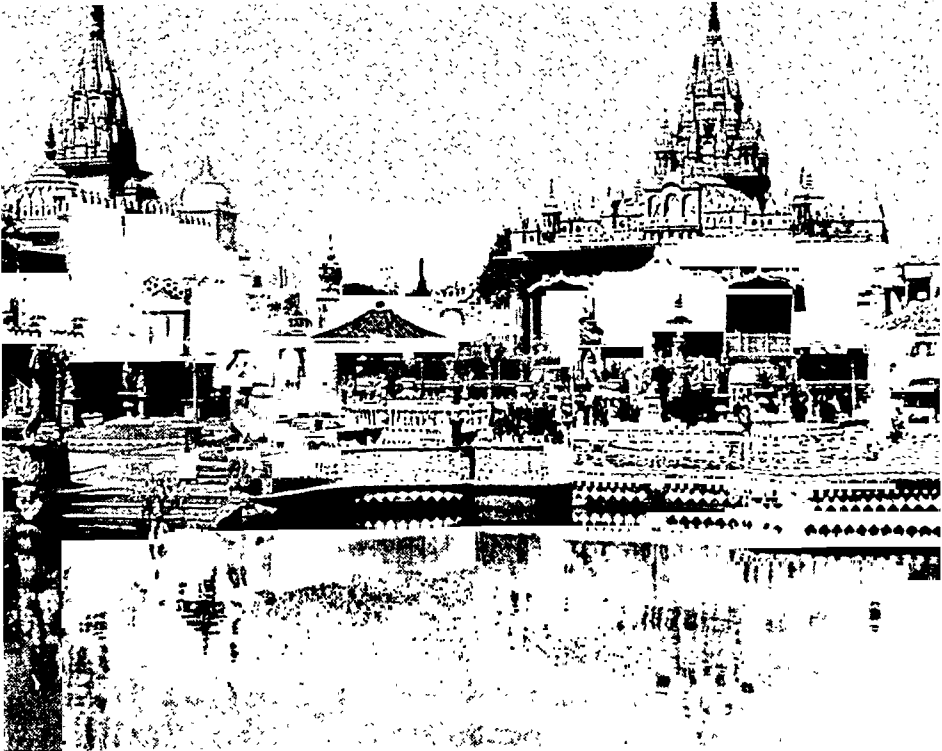
ruary or March, is an occasion for pilgrimage here. The other two temples are named after the two giants who, after a complicated quarrel and battle with Vishnu, were granted these memorials. In the Mahabaleshwar Temple is a room containing a made-up bed which each morning is supposed to show signs of having been slept in although the door has been locked.

The jungles of Mahabaleshwar conceal tiny hamlets of perhaps six huts each. For protection against sun and rain the local people wear one-seamed hoods of coarse cloth, hanging down as far as their loincloths. The jungles give an ever-changing menu to the bees. There is a honey for every purpose, and a keeper at one of the large bee stations will gladly show you round.

The modern Fitzgerald Ghat is easy driving, with panthers, cheetahs, and occasional tigers, about at night, one hears. The not-too-hard climb to Pratapgarh is considered a "must" for visitors to Mahabaleshwar. The fort was constructed under Shivaji's instructions in 1656 and never fell. It commands the pass from the Deccan to the coast.

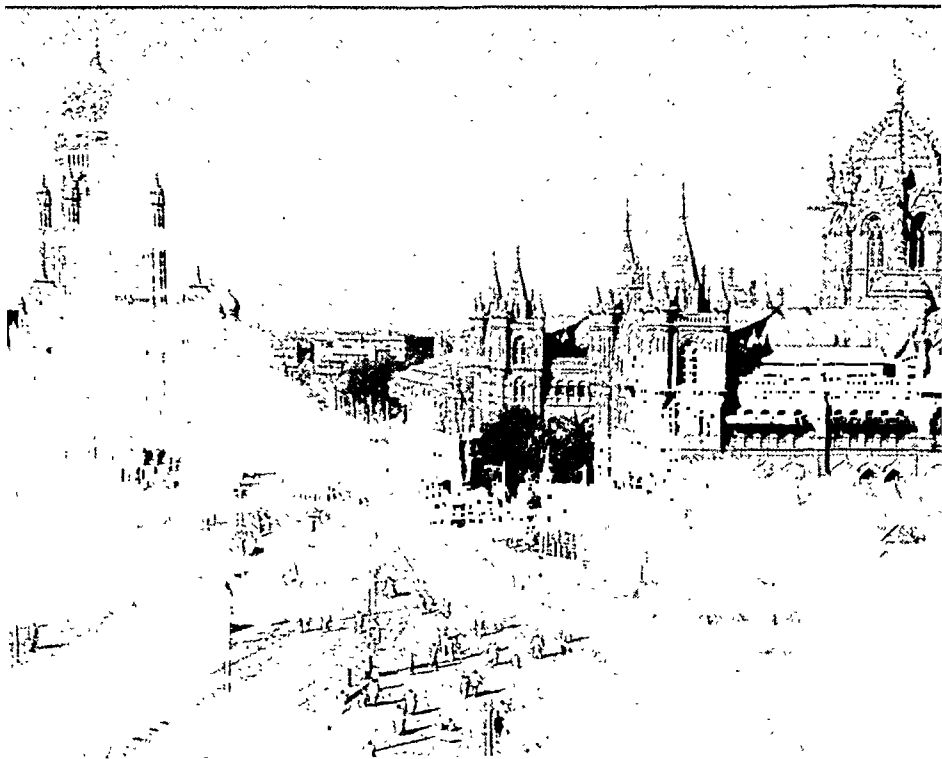
Shivaji was here when Afzul Khan, general of the Sultan of Bijapur, set out to catch him. His forces inferior in numbers, Shivaji proposed an unarmed interview of the two commanders. Both were secretly armed, however, and when Afzul Khan tried to stab him, Shivaji strangled his opponent with "tiger's claws" made of sharp steel. His men, concealed in ambush, fell upon the Bijapur forces and vanquished them. A tower marks the burial place of the Khan's head, and a tomb, the spot where he was killed by Shivaji. On the western side, which falls 2,000 feet to the Konkan plain, is a sheer precipice over which unlucky prisoners were thrown. The fort is in ruins, but a temple is still used, and a statue of Shivaji was put up on the formation of Maharashtra State.

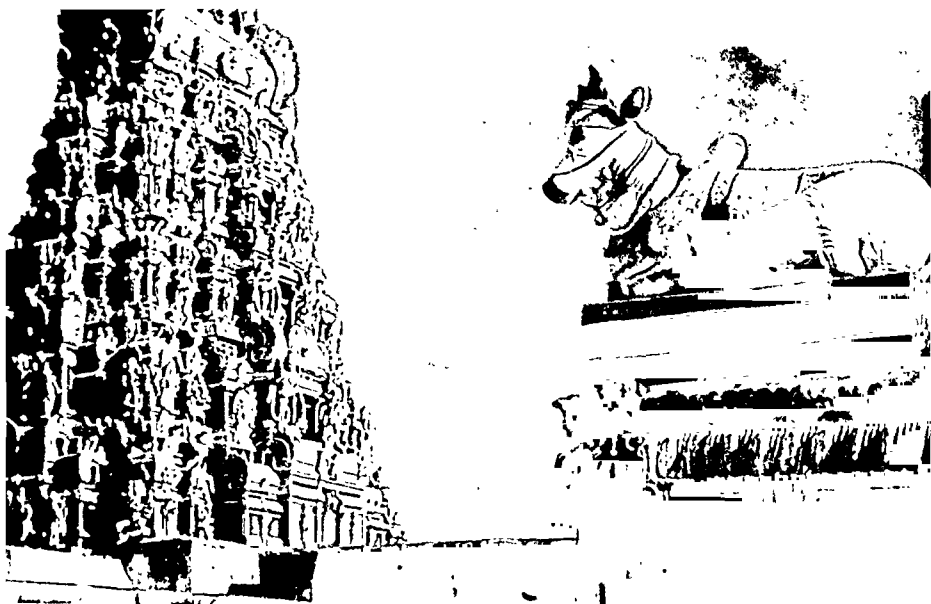
Satara, further south, is a pleasant small town which houses the crown-jewels of the Satara family, related to Shivaji, and some of his personal arms. Not far away is Kolhapur, capital of what was once the leading Maratha State. One of its maharajahs provided the Italian city of Florence with a most exotic monument, a *chhatra* (cenotaph). Rajaram I died there in 1870 and was cremated, Hindu fashion, in Cascine Park, on the banks of the Arno, where the mausoleum now stands.



A hint of Burma is felt in Calcutta's Parasnath Jain Temple, while Victorian Gothic blends itself into the tropical skyline of Bombay.

Photos Gov't Tourist Dept.





A fine example of Dravidian Gopuram shows very little damage from exposure to the elements. Not so fortunate were the Ellora cave temple carvings, below, but their beauty erases any disappointment before it is felt.

Photos J. Allan Cash—Rapho Guillumette Agency





THE ELLORA AND AJANTA CAVES

Union of Sacred and Secular Art

If you could imagine an earth-moving feat on the scale of the Pyramids, a flowering of sculpture and painting worthy of the Renaissance and a religious fervor as intense as that of medieval Europe, you might begin to have an idea of the cave temples at Ellora and Ajanta. But it would be only a small beginning: when a newcomer to India sets out to visit these temples, he would be wise to take along a camera and a pair of comfortable shoes—and leave his comparisons home. Here, on the Deccan Plateau of Maharashtra (formerly Bombay State), artists literally carved cathedrals and monasteries out of solid rock. At Ellora, they sculptured a city of halls and statues; at Ajanta, they left not only sculptures but miraculously-preserved frescoes which have given immortality to a 2,000-year-old civilization by displaying its daily life as well as the epic stories of its religion.

CAVES/Introduction

The origin of these caves almost coincides with the rise and later fall of Buddhism in India. Following the reign of the great emperor Asoka in the 3rd century B.C., Buddhist art began to find its means of expression. At first, Buddhism was a religion for the chosen few and its art was austere and restrained. Then, in the 2nd century A.D., Buddhism split into two forms. Hinayana, the old exclusive system, and a new system, Mahayana, a religion of the masses like competing Hinduism. The paintings of the Ajanta caves bridge this transformation from the asceticism of Hinayana to the rich imagery of Mahayana.

At Ellora, the story of the evolution of Indian religion is carried even further. Here, three distinct groups of cave temples are dedicated to Brahmanism and Jainism as well as to Buddhism, for these temples span almost half a dozen centuries. Both Ajanta and Ellora offer a rewarding initiation for the Westerner into the great religious forces that have molded India. To the Westerners, religion and monasteries in this case may not seem to be synonymous with prudery or inhibitions, for rarely have the exuberance and the sensuousness of these paintings and sculptures been matched in religious art elsewhere.

The remote sites of Ajanta and Ellora were chosen by religious communities for their seclusion and they were so well chosen that these wonders remained forgotten until rediscovered accidentally in the 19th century. All the caves were man-made—monks and artists hammered temples out of solid rock, reproducing in the sculpture the buildings they had known in their daily lives. Those buildings turned to dust long ago, but the cave temples remain, as permanent as the mountains from which they were hewn. Sculptors showed amazing knowledge of rock formations and designed their hollowed-out halls with remarkable precision. They started at the tops of their temples and worked downward, a technique which eliminated any need for scaffolding.

And they worked for hundreds of years. Today, the thirty-four temples of Ellora and the twenty-nine temples of Ajanta are one of the wonders of ancient art and, in themselves, a sufficient reason for visiting India. Successive waves of invading Muslim armies badly damaged these artistic treasures. What remains there still staggers the imagination....

PRACTICAL INFORMATION FOR AJANTA AND ELLORA



WHEN TO GO? Late autumn is best, with the region displaying its colors after the rainy season. From December to February the weather is still perfect: skies are blue, temperatures ranging from 70 to 80 degrees. March is quite hot but still bearable. From then onward temperatures average 110–115°F. By June the monsoon has begun and lasts through September.



HOW TO GO? Indian Airlines operate daily air services to Aurangabad. By train: The *Punjab Mail* and *Amritsar Express* from Bombay or Delhi stop at Manmad; change to a meter gauge train for Aurangabad. Not a very comfortable 70 miles' journey. You would do well to travel instead by *Amritsar Express* to Jalgaon where you arrive in the morning and take bus or taxi to Ajanta. If you don't intend to return by air to Bombay and are heading north instead, see first Ellora, then Ajanta and make Jalgaon your railhead for Sanchi—Gwalior—Agra—Delhi. All Calcutta—Bombay trains stop at Jalgaon and Manmad. From Secunderabad (Hyderabad) a late afternoon train pulls into Aurangabad early next morning.

By road: Excellent road from Bombay to Aurangabad via Nasik—Dhulia—Jalgaon, 360 miles; not so good but shorter road via Nasik—Mangrul (the turning to Manmad from Bombay-Agra Rd. is 1½ miles beyond Mangrul)—Manmad—Yeola—Vaiyapur, 250 miles. Hyderabad—Aurangabad via Naldurg—Osmanabad—Bir, 345 miles. Delhi—Aurangabad via Agra—Gwalior—Shivpuri—Indore—Dhulia—Jalgaon—Ajanta, 822 miles. Nagpur—Amraoti—Akola—Jalgaon—Ajanta—Aurangabad 420 miles; via Akola—Buldana and Jalna it's only 345 miles but there are bad stretches between Buldana and Jalna.

Govt. of Maharashtra Directorate of Tourism, Wodehouse Rd., Bombay, operates a Bombay-Ajanta-Ellora-Aurangabad *package tour by train-cum-bus* on alternate weekends from Friday night to Monday morning. Fare about 70 rupees, including board and lodging.

Note: A 5 mile diversion near Ajanta Village (55th mile) on the Aurangabad—Ajanta road leads to a spot from where the caves were first sighted by the British Indian Army hunting party in 1819. It commands a panoramic view of all 30 caves.



HOW TO GET ABOUT? By bus, taxi, auto-rickshaws and horse-drawn tongas. There are regular bus services from Aurangabad to Ellora, Ajanta, Jalgaon and from Ajanta to Jalgaon. Auto-rickshaws and taxis (5 seater) are available at the rate of about 40 P. and 70 P., respectively, per mile. For return trips from Aurangabad to Ellora, taxis charge Rs. 40, to Ajanta Rs. 80 to Rs. 10. and from Jalgaon to Ajanta Rs. 50 to Rs. 60. A special full-day round trip bus service to Ellora Caves—Daulatabad Fort—Bibika—Maqbara—Panchakki is run by State Transport from October to March. The bus picks up passengers from Tourist Office and hotels en route. An approved guide accompanies the bus. Fare: Rs. 6 inclusive of guide charges. Similar bus service to Ajanta, Rs. 9. Buses leave at 7.30 a.m. from Aurangabad Railway Station. Reservations at Railway Station and Shahgunj Bus Stand. Advance bookings: Depot Manager, State Transport, Aurangabad.

HOTELS AND OTHER ACCOMMODATIONS

AJANTA CAVES: *Fardapur Guest House*, (3 miles away). The manager can grant accommodation for

24 hours to any tourist subject to availability. Aurangabad. *Travellers Bungalow, Fardapur. Reception Cen-*

CAVES/Hotels

tre has some rooms. Reservation for all establishments: Exec. Engineer, B & C Dept., Padampura.

AURANGABAD: *Aurangabad Hotel*, ranks high on the Dept. of Tourism approved list. Pleasantly situated in a garden, it has 20 ground floor rooms surrounded by a shady verandah; bathrooms attached; has airconditioning in some of its rooms. Has a "permit room" and permits for drinks are issued on the spot. First class reasonable. *Printravel* has 16 rooms with bath, between in-expensive and moderate; followed by *Green's* inexpensive.

Comfortable *State Guest House*. Reservation: same as Ajanta, and *Travellers Bungalow*, Station Road, no meals. Reservation: Municipal Engineer, Aurangabad. The new *Rest House* has six double-bed rooms

with attached baths. About 600 yards from station. Apply Collector, Aurangabad.

Rock bottom priced Indian style hotels: *Kathiawad*, *Tourist Home* (good South Indian food), *Sadhana*—all on Station Road.

ELLORA CAVES: *Khuldabad State Guest House* (2 miles from caves, meals available). Reservation: see Ajanta, above. *Local Fund Travellers Bungalow*, Khuldabad, meals available. Reservation: Executive Officer, District Board, Delhi Gate, Aurangabad.

JALGAON: *Travellers Bungalow*, Station Rd. (tel. 183), meals available; *Inspection Bungalow*, no catering. Contact Exec. Engineer P.W.D., Jalgaon. *Railway Retiring Rooms*, see stationmaster.



EXCURSION TIPS. *Ellora Caves*—open from sunrise to sunset—are 18 miles from Aurangabad. Guide-lecturers of the Archeological Dept. are available on the spot to take visitors round. Carry

torches. *Ajanta Caves*, 66 miles from Aurangabad, are open from 9 to 5:30. Spotlights are provided through Arch. Dept. guide-lecturers in Caves 1, 2, 16 and 17 at Rs. 5 per group for every 1½ hours, maximum fee Rs. 15 a day.

Both at Ellora and Ajanta, chairs are available for invalid or aged visitors. A team of 4 *mazdurs* (porters) carry chairs to all the caves at controlled fee (check with supervisor at the time of your visit).

Photography. No prior permission is required to photograph inside the caves with the help of flashbulbs except for professional purposes. The use of camera stools, tables, burning of magnesium wire or erection of scaffolding is strictly prohibited.

Guide Service. Department of Tourism approved guides are available through Tourist Office; some of them are permanently stationed at Ellora and Ajanta Caves and can be booked on the spot.

Daulatabad Fort: (8 miles from Aurangabad, en route to Ellora). Open from sunrise to sunset. *Chokidar* (caretaker) conducts parties through subterranean passages with the help of an oil torch. No charge but tip is expected.



SHOPPING. Aurangabad is famous for its Bidri-work (novelties of metal inlaid with intricate silver designs), Nirmalware (painted articles in light wood), gold and silver lace, Himroo shawls and

silk sarees. Organized and reliable buying opportunities: *Aurangabad Silk Mills Showrooms*, *Shawl factories* at Nawabpura, *Cottage Industries Sales Emporium*, *Shahgunj* and *Handloom Emporium*, Gulmandli.

USEFUL ADDRESSES. *Tourist Information* and *Guide Service:* Govt. of India Tourist Office, Krishna Villas, Station Rd., Aurangabad, and its Information Counter at Jalgaon Railway Station.

Indian Airlines, Aurangabad Hotel.

Rotary Club meets every Wednesday at Aurangabad Hotel.

EXPLORING THE CAVES REGION

There are several ways of getting to the Ajanta and Ellora caves, none of them really easy. Those Buddhist stone-carvers achieved seclusion so successfully that their temples are surrounded by monastic calm even today. Generally speaking, the traveler making the trip from Bombay should count on using Aurangabad as his base for Ellora and Ajanta, 18 and 66 miles away respectively. There is an airfield at Aurangabad and the simplest way of getting there is to fly (the train trip takes eight-and-a-half hours and involves a change to a meter-gauge line at Manmad).

If you go by train or car, though, you have the advantage of enjoying the scenery on the way. Both the road and the railway line run past Igatpuri, a hill station for Bombayites seeking fresh air. From here, looking southwards, you can see some of the highest mountains of Western India and a few of Shivaji's hill forts.

By road, your next stop, 115 miles out of Bombay, might be Nasik, which can serve as a quiet introduction to Buddhist cave art. The city itself is one of the Hindu holy cities and it lies on the banks of the Godavari, a sacred river where, every twelve years, pilgrims flock by the thousands for a purifying dip. The caves are close together near the river, east of the town. Five miles southwest of the city, however, is its main point of interest, a group of twenty-three Buddhist caves known as Pandu Lena. These caves were executed in the 1st century A.D. and they represent the Hinayana style in which no statues of Buddha were permitted (a throne, a footstool or footsteps were used to symbolize his presence). Each cave consists of three halls and a chapel laid out as one-storey *viharas* or monasteries. Their setting is quite impressive, for they were chiseled out of a conical peak at the end of the Trimbuk mountain. If you don't have too much time, we would advise you to concentrate on Caves 3, 8 and 15, the most interesting of all. In Cave 3, you will find the *stupa* (a reliquary mound) and the *chakra* or wheel, symbols of Buddhism. There are images of the Buddha in two other caves, but these were added later. Nasik enjoys a pleasant climate and there are two nearby hill resorts, Trimbuk and Angeneri. At Sinnar in the Nasik region, there are two interesting temples: Gondeswara, built in the 12th century; and Eswara, an 11th-century example of the

CAVES/Ahmednagar

Chalukyan style (the Chalukyas and the Rashtrakutas were the two dynasties reigning over this part of India from the 6th to the 12th centuries).

From Nasik, you will probably push on directly to Aurangabad, which also deserves a visit. First of all, though, we should mention Ahmednagar, an historical Moslem city which lies on the route of visitors headed for the Ajanta and Ellora caves on their way back from Mahabaleshwar and Poona. Ahmednagar is named after Ahmed Nizam Shah, founder of the Nizam Shahi dynasty, who built it in 1490. Sixty years later, its main landmark, the Fort, was erected by Hussain Nizam Shah. This battle-scarred citadel lies behind a mile-and-a-half of walls and it gained notoriety when the British used it as a prison for Boer War captives in 1901 and, in 1942, for Indian nationalist leaders, including Nehru. The Moslem period has left its mark here with some noteworthy monuments including Chand Bibi, the tomb of a royal minister six miles outside the city, and the Alamgir Dargah, the tomb of Emperor Aurangzeb, who died at Ahmednagar at the age of 97 in 1707 (his body was later removed to Aurangabad).

After his death, the Moghul Empire became the prey of corrupt officials, selfish nobles and plundering armies who created anarchy. This left the Empire an easy mark for the British.

Aurangabad

Whether you are coming from Bombay or Poona, Aurangabad is the most convenient headquarters for a trip to Ajanta and Ellora. This, in a way, is unfortunate for the renown of this city (named after Aurangzeb, of course) which has a number of points of interest. We strongly advise you to see them before setting out for the caves. After Ajanta and Ellora, anything is an anti-climax.

To start with, there is the Panchakki Water Mill which serves as the tomb of a Moslem saint buried there in 1624. He lies in a simple grave surrounded by gardens, fountains, basins and an artificial waterfall, making for a very peaceful setting. A far more grandiose affair is the Bibi-Ka-Maqbara, six miles from Aurangabad, the mausoleum built in 1679 by Aurangzeb for his wife, Rabia-ud-Daurani. It is a rather pale imitation of the Taj Mahal, the masterpiece of his father, Shahjahan, but it's impressive if you haven't seen the Taj. The exterior lacks symmetry and balance and its interior decoration has

nothing comparable with the wonder at Agra. Yet, comparisons apart, this royal resting place has its own splendor and grace.

The conscientious tourist probably won't leave Aurangabad until he has seen Daulatabad and the Aurangabad caves. Daulatabad is a medieval fortress on a pyramid-shaped hill nine miles from the city and it was originally known as Devagiri, the "Hill of the Gods". During the 14th century, it was renamed Daulatabad, the "City of Fortune", by the Sultan of Delhi, Muhammad Tughlaq, who decided to move his capital there, 700 miles away. He moved the whole population of Delhi, too, a decision so mad that, after thousands died on this forced march, he ordered them to walk back to Delhi. But Daulatabad remained, ruling a province from its mountain fort. The fort is surrounded by three miles of walls and a visit here means a climb to the top of the rock, 600 feet high. When you get there, you are greeted by a huge seven-inch cannon twenty feet long which, somehow, got there before you in the 17th century. One feature of the climb through the citadel is a spiraling tunned 150 feet long near the top. Its upper entrance is crowned by an iron lid where defenders lighted a fire of hot coals to scorch besiegers in the tunnel. The Chand Minar pillar at the base of the fort was built as a Victory column.

Finally, there are the Aurangabad caves with some good sculpture. Unfortunately, visiting them is a rather athletic proposition. It's a tough climb up to the site itself and the groups of caves are separated by a mile of hills. If you decide to see them, make the trip before heading for Ajanta and Ellora.

At Aurangabad, as at the other two sites, the caves reproduce two forms of religious structures: the place of worship or *chaitya* and the monastery or *vihara*. In general, the Aurangabad caves are later forms in Mahayana style, carved out during the 7th century. This can be seen readily in such temples as Cave 1, with a Buddha on a lotus seat supported by snake-hooded demi-gods, or Cave 2 where a huge Buddha sits with his feet on a lotus, or Cave 3 with twelve carved pillars, and another seated Buddha in front of his shrine. In the second group of temples a mile away, the most interesting is Cave 7 with a huge figure of Bodhisattva Padmapani (a *bodhisattva* is a near-Buddha and one of the forms through which Buddha passed before he achieved Enlightenment; *padmapani* means "Lotus-in-Hand"). He is praying for deliverance from eight fears which are illustrated here dramatically in

CAVES/Ellora

stone: fire, the enemy's sword, the chains of slavery, shipwreck, attacks by a lion, snakes and a mad elephant, and death, portrayed as a demon.

Stern going though it may be, this climb to Aurangabad's caves will put you in the proper mood for a visit to Ellora where this art of Buddhist sculpture reached its highest pitch.

Ellora's Rock-cut Architecture

We believe that a visitor should spend two full days in the Ajanta and Ellora caves. It's possible to do them both in one day, but this involves hard driving and hard sightseeing with only a superficial impression as a reward. Since we assume that you will be based in Aurangabad, we will start with the closer of the two sites, Ellora. One variation on our itinerary, though, would be to begin at Jalgaon on the main rail line from Delhi to Bombay. In this case, the Ajanta caves would come first and this might be a convenient solution if you are coming by train from eastern or northern India. Otherwise, Aurangabad is more advisable as a starting-point.

Ellora is only a short drive from Aurangabad, first through cotton fields and then into rolling hills as you leave the main highway and head for the caves. The road, by the way, runs past the Daulatabad fort and you might combine fort and caves in a single day.

Unlike Ajanta, where temples were chopped out of a steep cliff, the caves at Ellora were dug into the slope of a hill in a north-south direction (this meant that they faced west and could receive the light of the setting sun). Many of them date back to the 7th century when, for some reason no one has ever learned, Ajanta was abandoned by its creators who moved to Ellora, 65 miles away. This date is important because it marks the wane of Buddhism and this is why Hindu and Jain caves are also to be found at Ellora. Archeologists have estimated that 200,000 tons of stone were removed in their construction.

Of Ellora's caves, twelve to the south are Buddhist, seventeen in the center are Hindu, and five to the north are Jain. Their style is post-Gupta. There you have the chronological order in which they were constructed and what is probably the best order for visiting them, even though the parking lot for visitors' cars or taxis is in front of the Hindu caves. Fortunately, you don't have to visit all; here we describe only the most outstanding.

Cave 5 is the largest in this Buddhist group, measuring 117 feet by 56 feet. It was probably used as a classroom for young monks and its roof is supported by two dozen pillars. To say "supported" is just a way of expressing an optical illusion. Here, as in the other caves, everything has been carved out of the mountain. In other words, those sculptors working downwards "built" the roof before they "erected" its pillars.

At the next cave, No. 6, you will encounter a surprise in the form of a statue of the Hindu goddess of learning, Saraswati, in the company of Buddhist figures. Then, at No. 10, you enter the "Carpenter's Cave" where Hinduism and Buddhism meet again. Here, the stone-cutters reproduced the timbered roofs of their day over a richly-decorated façade imitating masonry work. Light comes into the cave through an elaborate horseshoe window over a porch. The main work of art inside this *chaitya* (the only Buddhist chapel at Ellora) is a huge image of a Buddha. Despite the presence of this image and a number of Buddhist figures on a frieze over the pillars of the temple, this cave is dedicated to Viswakarma, the architect of the Hindu gods and the patron saint of Indian craftsmen even today.

Cave 11 (Do-thal, 3 storeys) and Cave 12 (Tin-thal, 2 storeys) are remarkable for having more than one floor. This is a monastery behind an open courtyard (at Ellora, the gentle slope of the hill enabled sculptors to lay out courtyards in front of their rock temples) which leads to its façade looming nearly fifty feet high. While the façade of this cave is simple, its interior is quite lavish. This block of rock was gouged into a ground floor hall, a shrine on the storey above it and, finally, another hall on the top storey with a gallery of Buddhas seated under trees and parasols.

This is the end of the Buddhist caves at Ellora and you will probably feel that they are overshadowed by their successors (don't worry, though, Buddhism will come into its own at Ajanta). The immediate successors are the Hindu caves and you won't need a guide or a guidebook to realize that you have been spirited into another universe. The calm contemplation of the seated Buddhas suddenly gives way to the dynamic cosmology of Hinduism in which mythical gods burst out of stone. These caves were created during the 7th and 8th centuries.

Fixed in stone though they may be, these sculptures almost seem alive. Goddesses battle, Siva flails the air with his eight

arms, elephants big as life groan under their burdens, boars, eagles, peacocks and monkeys turn up in what seems at times to be a zoo, and lovers strike poses that make you wonder why the stone hasn't turned to lava.

Caves 14 and 15 set the tone of the Hindu temples very adequately. No. 14 (Ravanakakai) is almost a pantheon in itself, representing Durga, the mother goddess; the benevolent Vishnu and his wife Lakshmi, and the fearsome Siva. Cave 15 (known as Cave of the Avatars) is a two-storeyed temple containing shrines and chambers for its priests with some remarkable reliefs on two walls of its second storey. Here, you will see Siva in various poses, either destroying a demon or performing his dance of destruction, the *tandava*, marrying Parvati, dicing with his wife, or emerging from his symbolic *lingam*. Siva's mount, the bull Nandi, is in the central passage, facing the temple's shrine.

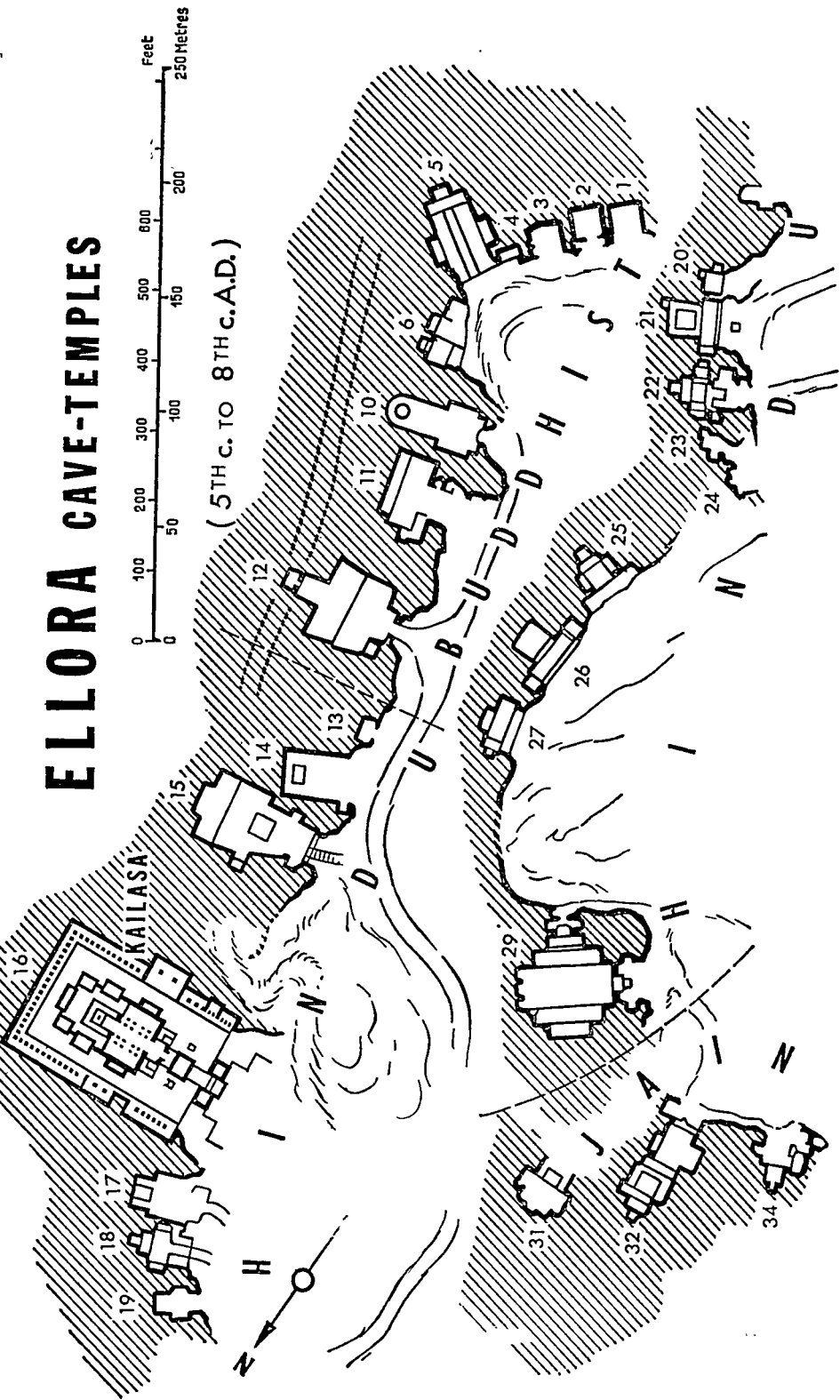
Kailasa Temple

Now you are ready for Cave 16, the most impressive of all the temples of Ellora and one of the wonders of India. During the 8th and early 9th centuries, the greatest masters of rock sculpture produced this cave which is known as the Kailasa, the mountain dwelling place of Siva. It is probably the world's biggest monolithic structure, carved out of a single rock and its conception is simply breathtaking. Starting at the top of a cliff, a horde of stone-cutters removed three million cubic feet of rock to form a vast pit measuring 107 ft. deep, 267 ft. long and 154 ft. wide, leaving a block in the center which was to become a temple rising from the foot of what had been a hill. But, despite its colossal proportions, this is all sculptured and its detail is worked as intricately as if it had been an ivory miniature.

This replica of the home of Siva stands in an open courtyard as three separate structures. The main temple rests on a base 25 feet high which appears to be supported by friezes of elephants. This temple measures 150 by 100 feet under a gabled front and a tower in three tiers beneath a cupola. An overhead bridge links the three buildings of Kailasa and its outer gateway.

One gallery in this temple is devoted to a dozen panels relating legends of Siva with an adjoining gallery telling the story of Vishnu as a man-lion, shredding the body of a demon with his claws. This demon was supposed to have been invulner-

ELLORA CAVE-TEMPLES



CAVES/Ellora 16 to 34

able to human or animal attackers, but Vishnu destroyed the tyrant by adopting a form which was neither man nor beast.

Then you will reach the masterpiece of this cave, the tale in stone of "Ravana shaking Kailasa". Ravana, according to the epic *Ramayana*, was a demon who decided to show his strength by lifting Kailasa on his head. You can almost feel the mountain tremble in this piece of sculpture, but you are reassured by the unperturbed figure of Siva who is taking care of his downstairs neighbor by merely putting his foot down so hard that Ravana is caught below. Parvati seems to be a little preoccupied: she clings to her husband's arm as any young wife would in a similar situation.

Outside this temple and facing it is a smaller pavilion with the bull Nandi in front of it. On each side of the shrine to Nandi is a stone "flagstaff" 50 feet high, covered with symbols of the Siva cult in fine carvings.

Two other Hindu cave temples at Ellora are worth your time as well. At Cave 21, you encounter Nandi the Bull once more, on a raised platform near statues of two cannon-ball breasted river goddesses; Ganga standing on her crocodile, and Yamuna. A relief on one wall inside the temple tells the story of Siva's marriage to Parvati. Cave 29 (Dumarlena, in many ways a copy of Elephanta) offers huge proportions once more. It consists of three entrances leading into halls forming a cross and the entire temple has a width of no less than 150 feet. Its main theme is set by two giant statues of Siva in his role as the Destroyer.

After this plunge into Hindu mythology, the religious pageant of Ellora ends with its final series of Jain temples. These are about a mile away from Kailasa and it's best to take your car or taxi to their entrance on the northernmost end of the Ellora ridge (you probably need a rest by now, anyway.)

These temples were dug out of rock from the 9th to the 11th centuries. Two of them, Caves 32 and 34, should complete your trip through Ellora. Indra Sabha—the Assembly Hall of Indra, king of the gods—is a two-storey temple carved out of 200 feet of rock with a stone elephant and a tall column at its entrance. The shrine contains a statue of Mahavira, the founder of the religion. Another saint (*tirthankara*) of Jain religious lore, Parasnath, is in one chamber of the temple next to Mahavira on a lion throne. These images are rather bulky but the decoration on the walls and columns of the Jain caves is almost

feathery in its lightness. This decoration can be particularly appreciated in the upper story of the Indra Sabha.

From Inda Sabha, a passage leads to the last cave with more figures of Jain saints. Over the Jain caves at Ellora is a 16-foot statue of Parasnath, dominating the top of their hill. It is a quiet, dignified finale to Ellora.

Ajanta's Wall Paintings

In 1819, a party of British officers hunting in the hills of Deccan stumbled across some caves in a spectacular setting. These caves had been hollowed out of a horseshoe-shaped cliff overlooking a steep gorge where a wild mountain torrent, the Waghora, raced below in a series of cascades. But even more spectacular were the interiors of these caves. Anyone who has visited the temples of Ajanta can easily imagine the awe of their 19th-century discoverers as light flitted into the cave entrances to reveal the treasures within.

About 2,000 years ago, Buddhist monks chose this cliff as the site of a monastery, probably because it was near one of the main trade routes of the time. From the 2nd century B.C. to the 7th century A.D., they lived in their religious community here, carving the cliff into a shrine of Buddhism and one of the glories of Asian art. As at Ellora, monumental façades and statues were chipped out of hard rock (the statues are placid because, here, the only influence to be seen is Buddhist). But Ajanta was given an added dimension by its unknown creators, a dimension expressed in India's most remarkable examples of cave paintings. On the walls of their caves, these creators lovingly told the story of Buddha. At the same time, however, they portrayed the life and the civilization they knew. Time has treated some of their paintings harshly, but it has left their flowing lines and their wealth of color which constantly amaze present-day art experts. This was religious art, true, but it was a living art in which formal figures and rigid poses were seldom used. Instead, when the electric spotlights flicker onto paintings in their caves, they seem to awaken from a slumber and come to life before your eyes. It was a good life, too—there was nothing shameful about love in those days. Modern art never succeeded in paying tribute to woman in the manner that she is depicted at Ajanta.

There are twenty-nine caves in all at Ajanta, five less than at Ellora, but their dimensions are more modest because their

CAVES/Ajanta Paintings

sculptors had to work on a much smaller site. Here, caves have no courtyards as some at Ellora but, instead, they were originally carved with steps leading down to the river below them (these steps have not survived erosion). Here, only four caves are *chaityas* or sanctuaries (Caves 9, 10, 19 and 26), while all the others are *viharas* or monasteries. Again, we advise you to visit them on a selective basis. The best paintings are to be found in Caves 1, 2, 16, 17 and 19, while the best sculptures are in Caves 1, 4, 17, 19, 24 and 26.

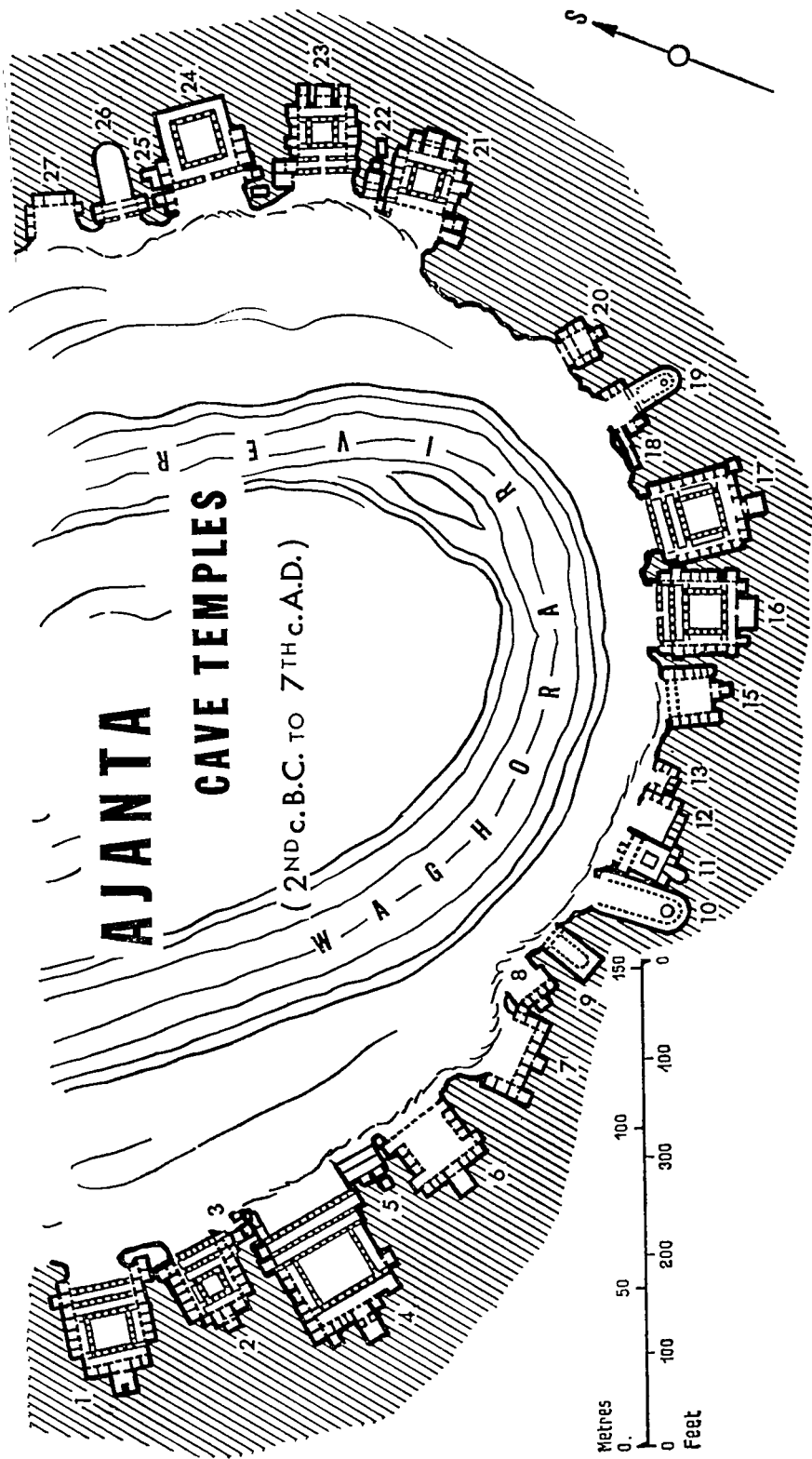
The paintings at Ajanta are called "frescoes" although they were not executed in the true fresco technique developed in Italy. Here, the process began when a rough rock wall was covered with a plaster made from clay and cow-dung mixed with chopped rice-husks in a layer about half an inch thick. On top of this surface, a smooth coat of lime was applied and then the painter began his work (the plaster was kept moist as he used his brushes) First, he outlined his composition in red and then he applied an undercoating. Analysis has shown that all the colors used at Ajanta were of local origin: red ochre, burnt brick, copper oxide, lamp black, or dust from green rocks which had been crushed. On this background, the painter then applied his colors. The outline was accentuated and highlights were added before the surface of the mural was polished to a shine. This luster has dimmed and some of the paintings were damaged in the early 19th century when the British applied shellac to them in an attempt to revive it.

Fairy Tales in Fresco

The subjects at Ajanta are divided into two main themes: the life of Buddha and the illustration of tales from Buddhist fables or *jatakas*. Their total effect is nothing less than that of a magic carpet transporting you back into a drama played by nobles and wise men and commoners.

Now for a trip through the Ajanta caves. The caves are numbered by the way, from west to east and not in chronological order.

The first cave is a lavish *vihara* with a six-pillared façade. The pillars are carved, but the main sculptural effect here is achieved by a huge image of Buddha. Inside the cave, there is a strangely-carved pillar consisting of four deer with a single head. While many of the paintings in this cave have been flaked away by time, some masterpieces remain and they tell charming stories. For example, one painting illustrates the



Sibi Jataka, the tale of King Sibi, a near-Buddha or Bodhisattva. A pigeon fleeing a hawk sought refuge with the king who then had to deal with the hawk who demanded its prey. The king compromised and, using the scales shown in the painting, gave the hawk the equivalent of the pigeon's weight in his own flesh. In the antechamber of Cave 1, there are huge scenes from Buddha's life and then, on the walls of the back corridor, you will find two masterpieces. One is of Padmapani, a meditating Bodhisattva, and it has been compared in technique to the work of Michelangelo and Correggio. He is depicted with his melon-breasted, sinuously-hipped wife, one of the most widely-reproduced figures of Ajanta. The other painting shows Vajrapani, a jewel-bedecked Bodhisattva.

Cave 2 is remarkable for its ceiling decorations and its murals relating the final birth of Buddha. As you will see in the paintings (unfortunately, they are somewhat damaged), his mothers, Queen Maya, dreams that an elephant with six tusks has entered her body. This dream is interpreted to mean that she is to bear a great son and, in one panel we see the nativity of Buddha and the newborn child walking over lotus blossoms with the king of the gods, Indra, holding an umbrella over his head.

Sculpture is the main point of interest in Cave 4, the largest *vihara* at Ajanta where, in stone, a man and a woman flee from a mad elephant and a man gives up trying to resist a tempting woman. Cave 10 is a *chaitya* measuring 95 by 41 feet (impressive dimensions for anyone who has not seen Ellora) and it is believed to be perhaps the oldest of the caves at Ajanta, going back to the 2nd century B.C. according to an inscription found on its façade.

There is an excellent view of the river from Cave 16 which may have been the entrance to the entire series of temples. This 6th-century temple is extremely beautiful and its paintings continue the story of Buddha's birth which had begun in Cave 2. Here, however, interest is usually focused on one painting known as "The Dying Princess". This mural, which is believed to represent Sundari, the wife of Buddha's half-brother, Nanda, who left her to become a monk, has remained as emotionally gripping today as the day it was painted. You can almost see the princess' eyes cloud over in death and you cannot help agreeing with the art critic who said; "For pathos and sentiment and the unmistakable way of telling its story, this picture cannot be surpassed in the history of art."

But the greatest gallery of all in this Ajanta museum of Buddhist painting is undoubtedly Cave 17 which possesses the greatest number of paintings not too badly damaged by time. Luscious heavenly damsels fly with effortless ease overhead, a prince makes love to a princess, and Buddha tames a rampaging elephant, all on the portico alone of the cave. Elephants also appear within the cave in the Jakata story of a Bodhisattva as an elephant, the chief of a huge herd. One of his wives, who bore a grudge against him, was reborn as a queen and ordered a hunter to bring her the tusks of the elephant. But the hunter was unable to remove his prize until the near-Buddha himself, in a gesture of self-sacrifice, pulled out his tusks. When the queen saw them, she died of a broken heart.

Another mural in this cave tells how Prince Simhala conquered Ceylon, an island of beautiful ogresses who trapped the prince and his 500 companions. Their captivity was a merry one but Simhala sensed the trap and fled on a winged white horse with an ogress in pursuit. This beauteous witch enticed the king of Simhala's country into marriage and ate her husband for their wedding banquet. But Simhala drove out the ogress and reconquered her island of Ceylon. This lively story is related in a series of scenes of dancers, elephants on parade, ships beached on an island and the crowning of the new king. Incidentally, next to this painting is the scene of a woman applying lipstick, which never fails to fascinate women visitors.

Another and more moving note is struck by a painting on the back wall of this temple known as "Mother and Child Before Buddha" in which Buddha returns to his palace as a beggar. This tender work has been compared to the madonnas of the Italian Renaissance.

Finally, there are three caves—19, 24, and 26—in which sculpture predominates. Cave 19 has some large Buddhas in relief on its façade which bears a remarkable arched window.

In Cave 26, also a *chaitya*, there is a relief of the "Temptation of Buddha" subject which is treated as a mural in Cave 1.

Here, we have attempted to cover the high points of the Ajanta caves but, as we have already mentioned, they do not lend themselves to description very readily because there are so few points of reference to anything you are likely to have seen before. You will just have to see them for yourself—and we don't think that you will be disappointed.



GUJARAT

Princely Palaces and Jain Sanctuaries

For the earliest events in the area that is now Gujarat State we are offered a variety of dates going back to 3500 B.C. Archeologists tell us there were advanced settlements in the Narmada Valley about 3000 B.C. Legend takes us further back to the days when gods, men, and natural forces were all on equal terms. The peninsula of Saurashtra, "the good country", also Gurajati-speaking, is included in the State of Gujarat but is usually spoken of as a separate region. Of its known original inhabitants—besides Asia's only lions—all but the Bhil and Gond tribes have vanished, and these live now mostly on the mainland. Every race that has been drawn to India has left in present-day Gujarat either colorful contributions to its culture or a trail of ruins.

Ports on the rich coastline have traded with Western countries since the days of the Greeks and Romans, perhaps earlier. After the break-up of the Gupta Empire Gujarat was ruled by local Hindu kings and Saurashtra by Rajput clans. Muslim sultans and later the Moghul emperors ruled more or less the whole area. Eventually most of mainland Gujarat came under

British rule, as part of Bombay Presidency, while Saurashtra remained divided into 202 princely states, all subordinate to British decisions on major matters. When India became independent all these small states merged into the "United State of Saurashtra" which became part of the enlarged Bombay State. Later Bombay State was split on a linguistic basis to form the new states of Maharashtra (with Bombay City as its capital) and Gujarat, a state of over twenty million inhabitants.

With a large Jain population and a long period of Buddhist culture from Asoka's time to the end of the Vallabhi dynasty in 790, the people of this western corner of India are largely strict vegetarians. The long history of the Gujaratis has given them a gentle dignity and a secure culture. They are better known, however, for their shrewd business sense exemplified by the citizens of Ahmedabad, Gujarat's principal city and state capital. The people of Saurashtra are among the most attractive and most colorful in India. Among them are descendants of the Rajputs who spread all over the peninsula in the 8th century and founded many of the ruling families. In the villages, Rajput peasants, poor as they may be, still fancy themselves "better than the Joneses".

Visitors have so far paid only scant attention to the architectural glories and colorful folkways of Gujarat, once a focal point of princely India's many splendors. This chapter should help fill the gap in their itinerary.

PRACTICAL INFORMATION FOR GUJARAT



WHEN TO GO? From November to March when the thermometer oscillates between 55° and 85° Fahrenheit. Summer can be very hot, 105–110° F., and rainfall during the monsoon period (June to September) is heavy.



WHAT TO SEE? Baroda, the princely ex-capital of a princely state, and its museums. In the 11th century the commercial wealth of Gujarat made it possible to erect a series of Hindu temples (Anhilwad Patan, Somnath, etc.) that are rarely equalled in richness and delicacy, even in India. Gujarat's Jain temples at Girnar and Palitana, though not of the caliber of Mount Abu's Dilwara shrines, are exuberant monuments of Jainist religious art. Though strictly speaking Islamic, the Gujarat school of architecture is Hindu in its idiom and has produced some of the purest examples of Indo-Islamic architecture at Ahmedabad. Its monuments are unsurpassed for elegance, grace and profuse decoration. Gir Forest's lions are the only ones to be found in Asia. The off-the-beaten-track semi-island of Kutch is a region where age old customs have been only recently touched by modern civilization.



HOW TO GO? India Airlines have built up an excellent air network that connects Bombay with Ahmedabad (1½ hrs.), and 7 airports on the peninsulas of Saurashtra and Kutch. Daily flights between Bombay and Delhi also serve Baroda, Ahmedabad, Udaipur and Jaipur. The *Saurashtra Mail* night express brings you in a comfortable 8 hours to Ahmedabad. Baroda being much nearer, you would have to get off in the middle of the night; it's better to board the Delhi-bound *Airconditioned Express* at Bombay Central before noon and you'll be at your hotel in time to settle down and have a quick look round before dinner. The air-conditioned *Saurashtra Mail* is your best bet for visiting places like Rajkot, Junagadh, Somnath, Dwarka, etc. Viramgam, 1 1/2 hours out of Ahmedabad, is the station where you change trains to all these places.

The direct road from Bombay to Baroda (278 miles via Bhivandi and Vada) is deficient in many places; better drive to Phalgat near Indore, cutting across from there to Baroda. The highway via Nasig-Chandor-Dhulla-Khalghat-Dhar-Godhra is much better but nearly twice as long. This is actually the road to Ahmedabad: continue from Godhra towards Dakor. If you don't have your own vehicle, travel by train to Baroda and Ahmedabad and hire there a chauffeur-driven taxi, not very expensive. And a word of warning: don't go too soon after monsoon to Saurashtra. Roads may have suffered from the rains and a few weeks are needed for their repair. State Transport buses ply between all places of interest. Some road distances: Rajkot is 162 miles from Ahmedabad; Anhilwad Patan Sun temple is 78 miles from Ahmedabad, via Modhera; Rajkot-Junagah 68 miles; Junagadh-Gir Forest 79 miles; Junagadh-Somnath (Veraval) 52 miles; Rajkot-warka (via Jamnagar) 132 miles; Ahmedabad-Palitana (via Dhanduka-Sihor) 135 miles. The road from Ahmedabad to Udaipur is excellent.

How to Get to Town from Airport: Airline coaches from all airports to the town. In Ahmedabad, taxis will cost 70 cents (6s).



HOW TO GET ABOUT? In Ahmedabad, most of the important sights are inside the city walls and within walking distance. The two farthest points, Chisti's Mosque near Shapur Gate and Raneesipri's Mosque to the south, near Astodia Gate, are less than two miles from each other. Municipal Transport runs daily conducted sightseeing buses from Lal Darwaza Bus Terminus. Local transport here, as in Baroda, abounds. State Transport runs daily conducted sightseeing buses from their bus stand in Baroda. An amusing way of doing your sightseeing is to hire a horsedrawn *tonga* which costs about a rupee per hour. At Junagadh the rather irregular buses take you only 4 miles to the foot of the Girner Hills—there are taxis, motor-rickshaws and tongas galore. To visit the Jain temples outside Palitana one can hire one of the 3 taxis on shuttle service (0.62 P. per mile) or go—after some bargaining—by *tonga*. Manpowered *doli* chairs are expensive but have the advantage of bringing you to the foot of Shatrunjaya Hill. Your best bet is a *tonga*.

To visit the temple at Somnath hire a taxi or the Govt. Guest House station-wagon at Veraval. All arrangements for local transportation in Gir Forest Wild Life Sanctuary are made by the Div. Forest Officer, Junagadh.



FESTIVALS. The usual Hindu festivals are observed in this region; *Navratri*, held in Ahmedabad, in honor of the Goddess Ambaji (Sept./Oct.), merits a special mention. It lasts nine days and on consecutive evenings women in colorful costumes perform the *garba* dance in the streets.

HOTELS AND OTHER ACCOMMODATIONS

AHMEDABAD. Cama, Khanpur Rd. Centrally situated, Le Corbusier-inspired modern building overlooking Sabarmati River; 45 rooms with bathroom, most of them airconditioned. Western, Indian and Vegetarian meals served in airconditioned restaurant. Garage. First class superior. Considerably cheaper: the Ritz, at Lal Darwaza, colonial style; garden, quiet location near Sabarmati; some of its 37 rooms have bath & airconditioning. European and Indian cuisine. First class reasonable.

To stay at the excellent *Circuit House*, apply to Collector, Ahmedabad.

BARODA. Has only 3 small non-airconditioned hotels. The *Baroda* and *Greenlands*, both together on Racecourse Rd.. Better cable your reservation: *Greenlands* for either. Also-ran: *Stavel*. Or try *Circuit House*, 29 rooms. There are about a dozen inexpensive Indian style hotels—among them, *Krishna Nivas*, near Nyaya Mandir (excellent Gujarati type food) seems to be best. *Railway Retiring Rooms* and *Dak Bungalow* at Fateh Gunj Camp are probably more suitable.

BHAVNAGAR. *Moorehead Bungalow* (contact Exec. Engineer P.W.D. Bhavnagar); two *Retiring Rooms* at Station; also some small Indian style hotels, *Mahavir Lodge*, *Sagar Lodge*, *Kashmir*, nr. Pathik Ashram and *Evergreen*, nr. Goga Gate.

BHUJ. *Circuit House*, apply to Collector, Bhuj.

BROACH. *Dak Bungalow*.

DWARKA. Best: *Railway Retiring Rooms*; *District Board Bungalow* or *P.W.D. Rest House*. There are 4 small Indian style hotels.

GIR FOREST. There is only one

Guest House—14 double and 5 single rooms in two bungalows—with catering arrangements; good and inexpensive. Reservations: Divisional Forest Officer, Junagadh.

JAMNAGAR. Excellent *State Guest House* known as *Lal Bungalow*; 10 rooms. Reservations: Exec. Engineer, P.W.D. Also two *Railway Retiring Rooms* and a partly airconditioned Indian style hotel, the *Ashok*.

JUNAGADH. *Manoranjana Mahal State Guest House*. (contact Exec. Engineer (R & B); former *Guest House* of the Nawab; six doubles, two singles. No catering at nearby *P.W.D. Rest House* (contact Deputy Engineer, Junagadh) or at *Dak Bungalow* opposite railroad station.

PALITANA. Two *Govt. Guest Houses* known as *Readymoney House* available to visitors. No catering (contact Deputy Engineer, P.W.D. Palitana). Also *Mahavir Lodge*, nr. *Sauharashtra Bank*. In a pinch try the Secretary (*Munimji*), *Anandji Kalyanji Trust*, who have four bungalows for their guests.

PORBANDAR. has a *Guest House* consisting of 4 villas; those staying at *Bhopheshwar Rest House* can take their meals at the former (for both contact local Deputy Engineer, P.W.D. Porbandar). Several inexpensive Indian style hotels.

RAJKOT. *Sardarbaug Guest House*, an excellent circuit house. Write to Collector, Rajkot, a week in advance. Also: *Municipal Dak Bungalow* and *City Guest House*.

SURAT. Outside town, *Dak Bungalow* (contact P.W.D. Engineer).

VERAVAL. near Somnath: *Rajendra Bhavan Guest House* and *Dak Bungalow*. Write to P.W.D. Engineer. Reserve a week ahead of visit.



RESTAURANTS. Here is your chance to get away from "international cuisine" by eating at the better Indian style hotels where delicious Gujarati food is served. For South Indian food visit the *Madras*

Restaurant in Baroda. *Niro's*, *Kwality*, *Imperial*, *Hav-More*, all near Electric House, A'bad, are Westernized but serve some good local dishes.



MUSEUMS. The imposing *Baroda Museum and Picture Gallery* was founded by the Gaekwar of Baroda in 1894. It has sections on Art and Archeology, Ethnology, Natural History and Geology.

In an adjoining building is the Art Gallery which contains Indian as well as European paintings of old and new masters. It has the best collection of old European masters in India (Veronese, Giordano, Zurbaran, Ribera, late Flemish School, Dutch School, Fragonard, Turner, Constable, etc.).

The *Maharaja Fatehsingh Museum*, a new creation organized and catalogued by one of the contributors to this volume, Dr. H. Goetz, houses since 1961 art treasures of the former rulers of Baroda: old master paintings (Murillo, Titian, Raphael, Santi, Rembrandt and many others); modern European and Indian paintings; Graeco-Roman, European and modern Indian sculptures and a fine selection of Chinese and Japanese art.

The *Municipal Museum* at Ahmedabad, built by Le Corbusier houses a famous collection of early Gujarati and Rajpur manuscripts and paintings. The *Textile Museum* has a beautiful display of antique textiles. The *Gandhi Memorial Museum* at Sabarmati Ashram has a vast collection of Gandhi memorabilia.

There are four museums in the Saurashtra region: at Rajkot, Junagadh, Bhavnagar and Jamnagar. In the *Watson Museum of Antiquities* at Rajkot the archeological collection consists of images, inscriptions, coins and ancient manuscripts, also specimens of Indian arts and crafts. The *Junagadh Museum* has archeological finds recovered during excavations. The *Bhavnagar Museum* contains sculptures and miscellaneous small antiquities. The *Jamnagar Museum* has mainly specimens of archeological interest.



GIR FOREST WILD LIFE SANCTUARY. There are about 300 lions in the area. Best season for visiting is from March to May when lions and other animals can be watched at the watering places

which they frequent regularly during the hot months. Visits can also be scheduled from December onward when the grass is cut. The forest is open to the public from December till the first showers in June. Visitors should contact the Conservator of Forests in Junagadh, to make arrangements for spotting animals, for guiding parties and for accommodation in the forest lodge.

The following are the charges for making the above arrangements: To view the lions: For an individual or a party of not more than 20 members Rs. 150. These charges include the locating of the animals, but also tying of the bait (a medium sized buffalo), getting information about the kill and supplying hunters and guides to accompany visitors into the forest. Binoculars are lent to visitors free of charge.

For photographing and filming lions:

Still camera per day Rs. 50 (Rs. 100 for professionals)

Movie camera per day Rs. 500 (Rs. 1000 for professionals)

Government vehicles are available at the following rates:

Jeep (not more than 4 persons) Rs. 0.75 per mile

Station wagon (not more than 5 persons) Rs. 1 per mile

Visitors should inform the Conservator of Forests or the Divisional Forest Officer, Junagadh, a fortnight in advance of their visit and obtain confirmation from him of the arrangements made. Better still, have all arrangements made by a reputable travel agent.

Tulsi Shyam Springs: This is a scenic spot in the heart of the Gir Forest, and has a small temple dedicated to Krishna. The area is being converted into a holiday camp.



SHOPPING. The main shopping areas in A'bad are Teen Darwaza, Bhadra and Relief Road. *Gujarat Kala Mandal* specializes in Gujarati crafts and antiques. Also for arts and crafts, the

Gramodyog Gandhi Hat in Bhadra or the *Sabarmati Ashram*, both founded by Mahatma Gandhi. In Baroda there is the pottery section of the *Fine Arts Faculty*, Baroda University; the *Arts and Crafts Emporium* and the *Prison Handicrafts*. The best shopping area is *Leheripura Mandir Bazaar* and *Raopura*. In Junagadh you will find in the bazaar area attractive handmade toys and colorful handloom textiles.



EXCURSIONS FROM BARODA. Six miles away, *Makarpura Palace*, built in the Italian Renaissance style. Well laid out gardens. *Champaner*, 26 miles from Baroda, some miles off the Godhra-Baroda

motor road at Halol: ruins of the former capital of Gujarat (1486-1535) in most picturesque situation at the foot of Pawagadh, a hill-fort rising almost vertically from the plains; *Jahanpanah* (palace fortress of the sultans), great mosque, *Nila Gumbad*, *Kewada* and *Nagina* mosques, tombs, *Bara Talao* artificial lake with *Kabutar Khana* palace ruins and mosque; at Halol the mausoleum of *Sultan Sikandar* (1527). *Pawagadh*: lower fort consists of Rajput ruins and fortifications; middle fort: *Sat Mahal* (palace) on top of a deep gorge, and the so-called palace of the *Palai Raval* (Rajput princes); upper fort: Jain and Hindu temples (11th-15th c.). *Dabhot*, a small town southeast of Baroda, with the best preserved city ruins of the Hindu Middle Ages in Gujarat (11th-14th c.), beautiful gateways with rich sculptures. Temple of *Kalika Mata*.



CLUBS AND SPORTS. Tennis at Ahmedabad Rotary Club and Gymkhana Club, also at Gujarat Club. In Baroda: *Coronation Gymkhana*, *Prince Fatehsingh Gymkhana* and *Union Gymkhana Clubs*.

Golf: at Gujarat College in A'bad, and in *Lakshmi Vilas Palace* grounds by permission of His Highness the Maharaja of Baroda. **Swimming** at some of the above mentioned clubs. **Hunting:** at *Dhaniavi* and *Dabka*, by prior permission from His Highness.



USEFUL ADDRESSES. *Tourist Information and Guide Service:* Municipal Tourist Office, *Danapith*; Gujarat Govt. Directorate of Information, *Sachivalaya*, both in A'bad. *West Indian A.A.:* the

Celler, opposite *Somabhai*, Kanpur, A'bad; Assistant Director of Information, Gujarat Govt., Baroda. District Information Centre, *Parnal Bungalow*, opp. *Takhteshwar Station*, Bhavnagar. **Hospitals:** Civil Hospital at A'bad and General Hospital, Baroda. **Indian Airlines:** Dr. *Tankaria Rd.*, Ahmedabad; *Diwanpura Rd.*, Bhavnagar; Outside *Waniawad Gate*, Bhuj; *Bhid-Bhanjan Rd.*, Jamnagar; *Hir Mahal*. *Rajkot*; *Harish Mansion*, Porbander.

EXPLORING GUJARAT

Just over the state line, going from Bombay to Ahmedabad, is Sanjan, where a masonry flame-topped pillar marks the landing place of the Parsees in 745 A.D. after they had spent 19 years in Diu, an island south of Saurashtra. Why they left there is not known, but they set off again in the same ships that had brought them from Persia. They had to keep moving the sacred fire for protection and it was only after 700 years that

they set it up permanently at Udvada, a little north of Sanjan. There are now Parsee groups in almost every Gujarat town and many of their surnames are derived from the localities' names.

Along the palm-fringed coast crossed with frequent banyan-lined rivers running into the Gulf of Cambay are many ancient ports, now undistinguished, of which a major one is Surat. It is still noted for its silks, cotton and gold and silver brocades which attracted the French, English, and Dutch to set up trading posts in the 17th century. But Surat's prosperity passed to Bombay in the 19th century. The fort, still to be seen, was built in the 14th century by Mohammed-bin-Tughlaq as defense against the Bhils. After Akbar captured it from the Portuguese, it was a gateway for Mecca. Shivaji raided Surat four times; the size and elaborateness of the Dutch and English tombs indicate the amount of wealth the Europeans were anxious to defend in these attacks.

On a hill, overlooking the wide Narbada (or Narmada) River and cotton fields on the other side, is Broach, known to commercial travelers before Buddha's time. The river was supposed to be just the thing for bleaching cloth, and the town's muslins went out in Broach's own ships. The English began trading here by permit in 1616 and it eventually became part of their territory.

Hope for a revived commercial life on this coast was raised when oil was recently discovered at Ankleshwar, near Broach, as well as at Cambay, another old port at the apex of the Gulf. Oil wells will soon be startling the wolves and occasional tigers still wandering around the small farming villages.

Beautiful Baroda

"In the heart of the Banyan Trees" was Baroda's original descriptive name. From the city walls Akbar sallied out to subdue Gujarat; the names of the gates belie his serious purpose, for we find Rhinoceros, Water, and Market Gates, the last a very ornamental structure for a market place. Modern Baroda is a lovely and progressive city of 250,000 inhabitants, containing many fine buildings, spacious gardens, and shady avenues.

History and literature of the region and India in general can be studied in detail in the well-arranged Museum and the Oriental Institute of the University. Baroda's fine university is an innovator in home science and social work teaching, and

includes other outstanding departments. The Baroda School, a prominent style of contemporary painting, has arisen from its Fine Arts School. In the museum are several choice bronze figures, with oval, delicate, smiling faces on rather stationary torsos, from the period of the Vallabhis who ruled this area from Vala near Bhavnagar between 470 and 790 A.D.

The rule of the family that governed Baroda until Independence started in the early 18th century. Damaji Gaikwar was the son of a Maratha general in the Peshwa's army. He was allowed to levy *chauth* or a fourth of the income of certain areas it conquered. Damaji II, along with the Peshwa, took Ahmedabad in 1753, ending Muslim rule in the region, the victors dividing the country. After he returned from the Battle of Panipat (against the Afghans) which destroyed much of the Peshwa's power, he chose Anhilwad Patan as his capital. His area dwindled in the course of controversies and by 1802, for receiving British help, he had to accept a Resident at Baroda and cede further land to the British, retaining small segments throughout Gujarat and Saurashtra.

The Kirti Mandir or Royal Museum contains remains of the family. The treasure—including the famous jewel "Star of the South"—is in the Nazar Bagh Palace, one of the spacious old dwellings of former times. In the collection is an embroidered cloth laid with stones, intended originally for the Prophet's Tomb. Two other palaces with well-kept gardens are the Pratap Vilas and Markarpura, which is south of the town. In the Lakshmi Vilas Palace the Durbar or Audience Hall is beautified by mosaic decoration on the walls and by an Italian mosaic floor. There is a separate wooden gallery for the ladies. The palace itself is a conglomeration of domes, towers, spires, entertaining to look at—a wonderful example of architecture that strayed from the straight and narrow in trying to construct in the Indo-Saracenic style.

The best antiquity is 17 miles southeast, at Dabhoi, a ruined town. This thriving place dating from the 13th century succumbed to the usual succession of Muslim, Maratha, and British assaults. Its walls, gates and temples are the first examples of the Gujarat style of Hindu architecture, known for its city gates. The elaborate and ornate Diamond Gate is typical of the four existing gates. The solid Kalika Mata (Kali) Temple, built into it in the shape of a Greek cross, is covered inside with fine carvings. The layered and square effect of the rows of

carvings is also typical. Within the town walls was a veritable botanical garden: peacocks and pelicans played at the reservoirs for which water was brought in by aqueduct. Farms provided the population with food for long sieges.

Among the fertile fields of Gujarat planted by farmers—clad all in white—and harvested by women in flared red skirts (while the men drink tea in the local “hotel” shacks), is the busy town of Anand. Much of Bombay’s milk and butter comes from this cooperative dairy organization, greatly helped by Danish experts and equipment under a UNICEF project. The cattle population has been improved, and their rough custodians have taken up the challenge of self-help.

Ahmedabad—Blend of Two Styles

In contrast to the Hindu remains of Gujarat’s past are the numerous Muslim structures at Ahmedabad. Founded on the Sabarmati River by Ahmed Shah I in 1411, it was considered, until Fatehpur Sikri and Delhi arose, the finest city in India. Sir Thomas Roe, envoy at Jahangir’s Court described Ahmedabad a “goodly city as large as London, the handsomest town in Hindustan, perhaps the world”. Even hard Aurangzeb called it “the beauty and ornament of India”. Poetically, Shahjahan spent here the first years of his romantic marriage which culminated in the building of the Taj Mahal. Under the city’s many cruel but culture-bent sultans, the Muslim ideals of beauty and their concept of religious architecture were fused with the local arts and ideas, bringing about the true Indo-Saracenic style, not to be confused with the name given to so many hodgepodes.

Ahmed Shah’s Masjid Mosque actually uses, as do many others, Hindu and Jain pillars, carvings, and inscriptions which the Muslims considered too good to waste. His tomb rests in a colored marble-paved mausoleum at Manek Chowk, named after an ascetic whose magic prevented construction of the 6-mile city wall. Like the giant in “*Puss in Boots*” he was tricked, caught in a jar, and kept there until he promised to allow the work to continue. The Shah’s queens lie across the street in highly ornamented tombs. Also in Manek Chowk rests the last Hindu raja of Junagadh, who sighed to death after having been converted to Islam.

The Jama Masjid is always described in superlatives for its proportions, pillared porticos, fifteen cupolas resting on 250

columns and for its wide pointed arches, one of the Muslim contributions to this new art. The other feature, the minaret, is shown in unique examples in the Rajpur Bibi and Sidi Bashir Mosques. A slight push on the first building make the two minarets shake (the top of one is now gone) while vibration in one minaret of the Sidi Bashur mosque makes the other shake without disturbing the dome. These ingenious arrangements have prevented damage by earth tremors.

The progress from the first attempts at blending the Hindu and Muslim styles is shown in the difference between Haibat Khan's Mosque—its pillars plainly stolen from different temples, its minarets stuck on without relation to the concept of the building—and the mosque and tomb of Ranee Sipri where devices of the two styles are complementary to each other. This beautiful memorial was built early in the 16th century by the Ranee, one of the wives of Mahmud Begara, after her son was executed by his father for "misbehavior". The refined and balanced working of the amalgamated style is here at its best. The mosque is small, with low cupolas, high slender minarets, a gem of feminine delicacy and grace.

Another high point of Gujarati art is the stone carving in the Mosque of Sidi Sayyid, a slave of Ahmed Shah. The mosque is a later addition in the walls of the fort. The lace-like ethereal carvings that form the windows are the best in India. The pattern of one whole window is formed from the lengthened and entwined branches of a tree. More ornate, less rarefied, is the modern (19th-century) 53-spired, white marble Hathisingh Jain temple, somewhat like the famous Dilwara Temples at Mt. Abu.

One last beauty—though there are many more to be seen—is the Mausoleum of Shah Alam at Batwa, a spiritual guide of Sultan Mahmud Begara, who didn't seem to benefit greatly from him. The doors are bright brass set in white marble frames; the floor is of black and white marble. The dome was set with jewels and gold by the brother of Nur Jehan, Jahangir's empress.

Ahmedabad's military past is obvious to a viewer of the strong bastions at the Main Gate in the East Wall. Here the sultans entered after watching royal processions from atop the richly carved Teen Darwaza or triple archway. The large caravan-serai built by Ahmed Shah has seen its courtyard and guest rooms degraded to use as a post office and even as a jail. The Bhadra Quila citadel is named after the Hindu fortress at

Anhilwad Patan, which resisted Mahmud of Ghor and deflected him inland to found his Muslim rule in the 11th century.

Ahmedabad's beautiful structures are not all old. Le Corbusier has designed the Ahmedabad Mill Owners' Association building, the museum and a few private mansions (among the city's one million inhabitants there are a few captains of the cotton trade who can afford such luxuries). Ahmedabadis now feel they should dispel the ugliness of the modern industrial city's congestion, and a new modern capital is being planned a few miles away.

Mahatma Gandhi's work at Ahmedabad endears the city to all Indians. His *ashram* across the river continues to function quietly as he started it. The Sabarmati Ashram, by admitting Harijans (Untouchables), set the pattern for the campaign launched by Gandhi on their behalf. It was from here that he started the famous Dandi Salt March to the sea, to claim the right to India's natural resources free of tax. A strike of mill-workers was the first occasion for the Mahatma to go on hunger-strike in their support. He admitted later it had been hard on the mill owners who were his friends and who, of course, gave in. The startling procedure of his deliberate suffering for the failings of others had thus begun.

Gandhi used *satyagraha* (soul-force) or passive resistance to help farmers against tax assessments they couldn't meet in a bad year. He inspired them to refuse to give up the meager crops which they needed for their own use.

A kind of building peculiar to Gujarat is the step-well, gal-leried chambers covering steps leading to a well. The ones at Asarva, Dada Hari and Mata Bhawani—just outside town on the north—show the degree of artistic care given to mundane buildings in the city's richest days. Beyond them is the red-dish-gray Dada Hari Mosque, one of the most beautifully decorated buildings in Ahmedabad. Its two minarets collapsed in the 1819 earthquake.

The most powerful commoners in Ahmedabad were the leading guildsmen: jewelers, or other craftsmen. Today the city's outstanding handicrafts are blackwood carvings, lacquered ware, a pottery of local clay polished with bamboo, and lavish silver and gold working.

While introducing Gujarat, we said that the earliest date of its civilization went back to about 3500 B.C.. Tourists who are inclined to say "prove it" are advised to travel 47 miles

south of Ahmedabad to a place called Lothal where archeologists have recently brought to view the earliest known urban civilization on the sub-continent. This is, in fact, part of the bigger Harappan civilization that we find at Mohenjo-Daro and Harappa (now in Pakistan). What the archeologists have actually excavated is a part of the ancient port, complete with dockyard, streets, houses, underground drains, and a wall. This was probably one of ancient India's important ports having maritime connections with Mesopotamia and Egypt.

Among the interesting discoveries at this site are two terra cottas—one representing an Assyrian with his typical square-cut beard, and the other suggesting an Egyptian mummy. Very probably when Mohenjo-Daro and Harappa fell into decadence Gujarat continued to preserve the same civilization for several centuries until it merged in the all-assimilating culture of the Aryans.

Modhera, Glory of the Solanki Period

Before beginning the Saurashtra trip, visit the Sun Temple at Modhera, 60 miles northwest of Ahmedabad. It is the best of the many temples the Solanki (Rajput) kings of Anhilwad Patan built in their determination to triumph over Mahmud of Ghazni's destructive visit in 1026. The Black Pagoda at Konarak, Orissa, has carvings similar to some at Modhera, which was built earlier.

After trying to visualize Ahmedabad's best structures in a proper setting, it is a pleasure to be able to enjoy the full grandeur and balance of this temple, its lines enhanced by a wide bank of steps descending to a tank. A pillared porch leads to the Assembly Hall and shrine. The open columned aisles are full of light—partly because of the broken roof—so that each part of the intricate carving is illuminated. Such is the organic design of the shrine that the Surya (Sun God) image—now missing—would be struck by the rising sun at the equinoxes.

The scalloped arches and tiered columns are similar to those of the present Somnath Temple, but lighter, more imaginative. In addition to the round-faced figures there is a mass of delicate scrolled carving that makes it easy to see why the Muslims were anxious to adopt and adapt Hindu devices and workmanship, permeated with so much spiritual grace. The superstructure over the beams seems to have no weight; it really doesn't

since the spire is gone, but the thrust is upward and would appear elevated even with the roof.

Six miles from Ahmedabad on the road to Saurashtra is Sarkhej, deserted country retreat of sultans. Here are the tomb and mosque of Mahmud Begara, whose name arose from his enormous mustache shaped like curved bullock's horns (still a popular style). A great gourmet, he once exclaimed if he hadn't been sultan he didn't know how he would have satisfied his hunger. Among this group of buildings is the tomb of Ganj Bakash, a saint and spiritual guide of Begara. Sarkhej's monuments, although Muslim, have hardly a trace of the Saracenic style and are almost purely Hindu in inspiration.

Dholka, one of Gujarat's oldest towns, is a way-station on the plains joining Gujarat with Saurashtra. Old tales tell of the visits of the Pandavas, the five brothers who won the great battle in the *Mahabharata*, and Prince Konak-Sen of the Solar Race. The Vaghela dynasty was founded here in the 13th century; ruined palaces, masonry tanks, mosques, and a four-mile mud wall remain still after centuries of fighting.

Saurashtra

The bleak flat region we now come to was probably once a river bed, perhaps the Saraswati or even the Indus, cutting Saurashtra off from the mainland. The strip is still known as *nal* or stream. The barren-looking plains of Saurashtra are here and there enlivened by a patch of greenery or tall sugar-cane. The peninsula, which looks like a mango on the map, is specially dear to the heart of India because this is where Lord Krishna ruled—his capital city was called Dwarka, and it remains a place of pilgrimage to this day. A hundred miles from Dwarka is Porbandar, where Mahatma Gandhi was born.

You will notice now that many villages have remains of a castle or fort (*kot*). The tradition is still to bring in the cattle at night to shelter within the walls from which watches used to be kept. Not so long ago farmers went out armed to their field work. One of the causes was the predatory Kathi tribe, after whom the Marathas called this region Kathiawar. They are a group of sociable, handsome and well-horsed people thought by some to be related to the ancient Hittites. They came to Saurashtra in a rush in the 15th century and are now Hindus. Though they mix socially with their neighbours, their marriage customs keep them to themselves,

The scattered stones of Vala, close to Sihor, are all that is left of the grand Vallabhi kingdom (470 to 790 A.D.). These kings, highly civilized practicing Buddhists, were so peace-loving they could not avoid complete obliteration by some Arab raiders. Sihor was defended against the Marathas by a rising young Gohil (Rajput) prince in 1722. He was shrewd enough to found Bhavnagar the next year as an escape resource and as a revenue-fetching port, but he was soon forced to surrender that town, too, and start paying tribute. Battlements surmount the hill overlooking the Rajkot road and a river decorated with newly-dyed cloth on its banks. Outside town is the Gaurishankar Lake, a large reservoir, keeping it cool and clean in the heat of summer.

Back on the Rajkot Road on the way to Palitana, you turn left at Songhad. Drive slowly and glimpse the mud houses which admit little light, but are cozy on cold winter nights, retaining all the heat and smoke of the evening fire.

Palitana, Stronghold of Jainism

Palitana is famous only because it is the approach to Shatrunjaya, the hill on the river of the same name, covered with 863 Jain temples. Literally "the place of victory" (over hatred and worldly things) this hill is the most sacred of the five hills decorated by the Jains with apparently worldly stone and plaster. Before you can climb up to admire the gleaming, spired hilltop you must remove all leather and if you wish to take pictures or see the temple jewels, first ask permission of the Munimji, Anandji Kalyanji Trust, in Palitana. The temples are closed in the monsoon season and after dark: not even priests can stay overnight. Avoid going on pilgrimage days such as Mahavir Jayanti in March or April, dedicated to the 24th *tirthankara* or perfect soul.

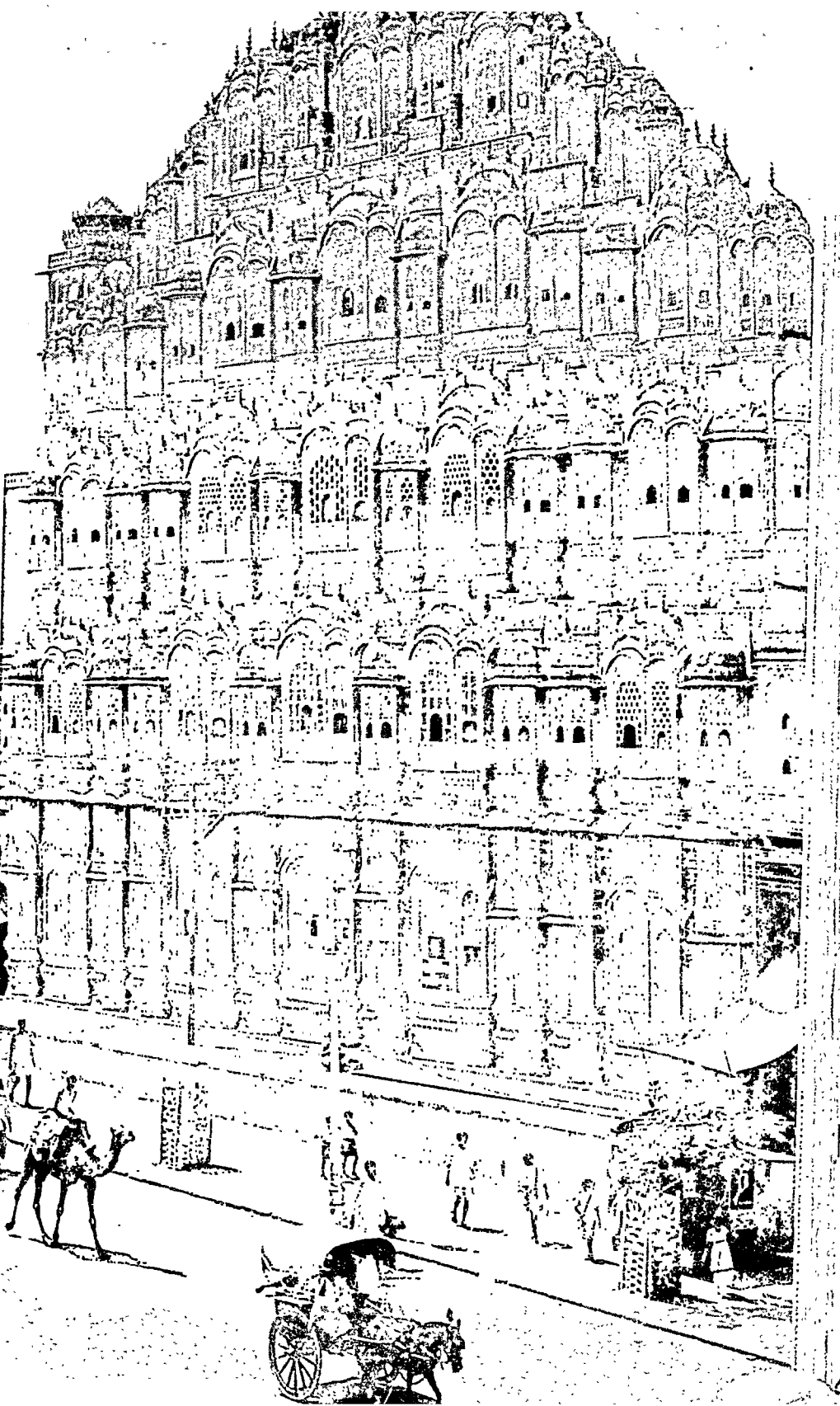
The first temple to be built at the southern ridge of Shatrunjaya was the Adinath, in honor of the first *tirthankara*, in 960. There was a spate of building in the 11th and 12th centuries and again, after a wave of Muslim desecration, in the 16th. In a shrine near the Adishwar Bagh Temple are the footmarks of Suri, a saint who had obtained from Akbar permission for the Jains to retain the privacy of the hill, and a restraint from killing animals in this part of the country for half the days of the year. An inscription tells us: he achieved the highest object in life—escape from rebirth—by starving to death.

The temples are grouped in *tuks* or enclosures, each one containing major and many lesser temples. The famous Chaumukh or four-faced temple is the biggest in its *tuk* on the northern ridge. Built in 1618 by a wealthy banker to save his soul, the quadruple image of Adinath is on a white marble pedestal in a shrine open on four sides. Other outstanding temples are the Kumar Pal, Sampriti Raja and Vimal Shah. The last is a square structure subdivided into smaller squares, each carrying a dome. The five inner ones form a cross and are topped by spires representing the five holy hills. Most sacred is the Adiswara Temple with its ornate designs, the low roof decorated with dragons. The climax of the day is the adorning of the idol with its magnificent jewels at 4 p.m..

The two peaks with a partly-filled valley in between are like cakes with fussy white icing, showpieces of religious zeal on the part of each builder. Pious Jains believed in the efficacy of temple building as a means of spiritual salvation. Also on top is one Muslim shrine where tiny cradles are offered by childless women. There is one Hindu shrine attached to the Maharaja's residence (Hawa-Mahal)—permission to see it must be obtained from the Maharaja's secretary in Palitana. The dry air makes the climb of almost 2,000 feet bearable, but *dolis*, chairs slung on porters' shoulders, are available. From the top you can see the surrounding hills and Saurashtra's largest irrigation project, the dam for which was completed in 1959.

Junagadh and Girnar

The second most sacred hill for the Jains is Girnar, near Junagadh. The land between Palitana and Junagadh is desolate and in places roadless. You must go as far as Gondal, an attractive proseprous town in a flat plain, on the Rajkot-Junagadh road. We next come to Jetpur, an old walled town of stone-paved streets and of close-built houses. Covered by the shade of the almost unhindered forest, Junagadh's dark and mossy buildings appear to be still sleeping under a spell after its busy martial days, when, century after century, kings laid in provisions for sieges on the Uparkot (upper fort). Only treachery could reduce the inaccessible fortress: an Anhilwad Patan king once attacked Junagadh to win the Ra's wife, and won the battle because of a minister's connivance. The lovely queen thwarted her suitor by becoming a *satee* (burning herself on the funeral pyre of her husband): an irony of fate because it was the Ra's





affair with the traitor's wife that caused the latter's revenge.

The walls of the Uparkot are at places 70 feet high. Its entrance is a grand *torana* (Hindu type of arch). Ruins of buildings, some three stories high, lie near-by. The only intact structure is the mosque, made out of an earlier Hindu temple. Buddhist caves show that the hill was the site of a monastery before its regal history began. A two-storied cave contains a spiral staircase and six richly-carved pillars. There are two deep wells, one called *Adi Chadi*, after the slave girls who used to descend the long flight of steps to fetch water.

In the town, which was itself surrounded by walls of the old Junagadh fort, are several cool gardens. In the Sakerbagh Gardens Zoo you can see some of the Gir lions if you are unable to go to the Gir Forest to see them. Tombs of the Nawabs are preserved in the *Maqbara*. The royal regalia and a collection of ancient weapons can be seen in the *Silekhana* and *Durbar* (Audience) Hall. The splendor of the Rajput kings annoyed the Muslims: the big-mustached Sultan Begara attacked Junagadh out of jealousy over the Raja's golden worship umbrella.

Asoka began the stone-written history of Junagadh on a boulder on the road from the fort to Girnar. His 14 edicts in Pali script are mainly exhortations to virtue and assurances that he, "Beloved of the Gods", is looking after his subjects. Thick woods surround the road to one of the five peaks of Girnar. From the Damodar Tank you must walk the paved ascent of about 2,000 ft. or hire a *doli*. Just below the summit (3,700 ft.) the famous temple city of the Jains begins, consisting of smaller peaks crowned with shrines.

The Amba Mata peak is topped with a temple of the same name, where newlyweds tie their clothes together. Kalka's peak has been noted for its appeal to strange ascetics; at festival times *sadhus*—sincere and otherwise—congregate here. The oldest and biggest temple (12th century) is dedicated to Neminnath, the 22nd tirthankara. It has been altered a great deal; there is an image of Neminnath in each of the courtyard colonnade's 70 cells. Near-by is a triple temple built in the 12th century by the noble brothers Tejpala and Vastupala, ministers of the Dholka rajas who are remembered for their good rule. In an open hall is a black image of Mallinath (19th tirthankara) hung with jewels.

Detail of Mahabalipuram's rock carvings, the world's largest bas-relief

Photo Government Tourist Dept.

GUJARAT/Somnath Temple

Gir Forest and the Coast

From the hilltops one has a fine view of the dark green woods stretching out toward the sea. It is no wonder rulers of arid Saurashtra have always vied for Junagadh, a luxuriant oasis of shade in the desert. There is a drive along the outskirts of the Gir Forest from Junagadh to Veraval. If you want a guaranteed view of one of the 300 remaining lions, you must write ahead to the Conservator of Forests, Junagadh. Jeeps and binoculars as well as guides and forest accommodation are provided. Seven miles from Sasan Gir, the town from which expeditions into the forest begin, is Shrivani Village, where aboriginal negroid tribals are obligingly on view. The lions are not for shooting, but there is other game darting about: blue bulls, spotted deer, panthers, gazelles, and antelopes.

Among the old-time tourists who have visited Saurashtra was Al Biruni, the Arab historian, who described so well the beauties and luxuries of Somnath Temple that Mahmud of Ghazni was moved to destroy it in 1026. Two thousand Brahmans served the temple, daily pouring Ganges water and scattering Kashmiri flowers on the idols. This was the third temple. The first may have been constructed in the 1st or 2nd century. Somnath rose and fell four more times and the drama of the Muslim iconoclasts' zeal for desecration and the Hindus' passionate desire for its restoration continued till the 18th century when finally they gave up in sheer despair. Only in the 1950's, on the exact spot, and from the particular sandstone used before, has construction of the new temple begun, facing the open sea. Its proportions have been worked out according to the previous temple's plans but, until it is aged, the viewer cannot compare it fairly with, say, the temple at Modhera. Worship has begun, and at noon and dusk *bhajans* are sung after ceremonies.

Nearby is the Suraj Mandir, much smaller but more appealing because its stone has mellowed. After Mahmud's excursion the Chaoris—a Rajput clan ruling the region—rebuilt the temple. They had bravely defended the town walls; the Junagadh Gate through which the Muslims burst is still standing. The museum in the town, housed in an old temple, contains the relics and remnants of the old Somnath temple.

Veraval is a port and building yard of graceful coastal ships. Between Somnath and Veraval is the Bhalaka Tirtha Temple which contains a reclining statue of Krishna, signifying his

death here while resting under a deerskin: a Bhil hunter mistook and killed him accidentally. Also near Veraval is the site of his cremation at a three-river *sangam*, a sacred spot since remotest antiquity. The Ahir women of this area, members of the same clan as Radha, Krishna's consort, wear black in what must be the longest mourning in history.

On the coastal road to Porbandar is Mangrol, yet another ancient port. There is a strange Jama Masjid here, built out of a Hindu wedding hall, and hardly changed when converted into a mosque. Its beauty is in the carvings inside. Porbandar's name is associated with Mahatma Gandhi's birth on October 2, 1869. His birthday is a solemn holiday throughout India. A memorial building, the Kirti Mandir, contains the room of his birth, spinning hall, prayer hall, and others. A 79-ft. spire represents his age, and anecdotes of his life are written on marble slabs on the walls outside. A unique school, the Arya Kanya Gurukul, teaches girls according to traditional Indian standards. The Maharaja's Palace can be visited on request. An interesting excursion from here is a trip to Degam or Kuchdi, villages four and six miles away respectively, where the Block Development Officer, Porbandar, can have folk dances arranged for you.

Situated on the western tip of the peninsula, Dwarka (or "door") is one of the most important of Hindu places of pilgrimage. The mythological town Krishna founded when he came from Mathura was farther south and according to legend it was destroyed by a tidal wave after his death. The Dwarkanath Temple has a tall conical spire supported by 60 columns. Fortunately it is the outside which is decorated, for the interior, which is plain, cannot be viewed by non-Hindu. A pleasant boat ride from Okha, a modern port north of here, takes you to Bet Island, site of modern temples to Krishna.

More Rajput Cities

The Jams of Nawanagar, or Jamnagar, are Jadeja Rajputs who built the town in 1540. Independent-minded and always ready to oppose the Maratha tax collectors, they have been progressive, too, and the present Jam, whose enormous buttons advertise his pearl fisheries, was one of the first princes to join the Union after Independence. Right in the heart of the town, in a romantic lake setting approached by a stone bridge, are two old buildings: the Kotha Bastion, an arsenal, and the

Lakotha. In the Kotha is a well which yields water when you blow into a small hole in the flooring. The Lakotha's terraces are covered with sculptures of the 9th to the 18th centuries. Also in this museum are other valuable archeological finds, mostly from the ruined 14th-century town of Ghumli in the Bardo Hills south of here. Among the modern medical facilities of Jamnagar are the Solarium, providing full daytime sun by means of a revolving tower, and the Ayurvedic College, teaching the ancient Indian science of healing with medical herbs. *Bandhni*, another form of tie-and-dye work, is among the many industries of the town. *Garba* dancing is especially well done in neighboring Navaratri in October and November.

In Saurashtra, all good roads lead to Rajkot, a pleasant provincial town. Gandhi spent some years of his childhood here while his father was *dewan* (chief minister) of the state. The Rajkumar College, started as an experiment by the British in the education of princes' sons in 1870, is now open to all. The town was formerly the headquarters of the British Resident for the Western States of India. By the time the British and Marathas had settled their fighting early in the 19th century, these areas of Gujarat had either gone to the British, or their rulers resigned themselves to paying taxes to the British and accepting instructions in return for a life of comfort.

India's best seamen since times immemorial come from the strange semi-island of Kutch, surrounded by the two arms of the Rann, an immense desert of dried mud most of the year and a branch of the Arabian Sea during and after the monsoon. Its treeless, barren skyline is broken by the Black Hills, a favorite subject of the local Rajput bards' legend-songs. Its remoteness kept it a place apart for centuries and even now, years after integration, its people still have all the characteristics of a distinct nationality. The gates of the walled city of Bhuj—now connected by rail, road and air with the mainland—used to be locked from dusk to dawn until very recent times. There are other fortified towns in Kutch, a 10th-century temple at Kera and that archeological curiosity, the stone images of the Yakshas—supernatural horsemen of Hindu mythology—scattered over the island and deeply revered by its population.



CENTRAL INDIA

Visions of Bygone Empir

Put your thumb on the middle of a school map of the sub-continent of India north of Bombay and it will cover an area much larger than California or Britain; a region vertically sliced by two mountain ranges and two great rivers; the site of one of the world's earliest and most highly developed civilizations and now India's state of Madhya Pradesh. The area, known to history as Malwa, preserves no less than 1,800 monuments testifying to the glory of its past, while the vast tracts of un-explored forests hide big game and aboriginal tribes.

CENTRAL INDIA/Introduction

Physically, Madhya Pradesh is a plateau whose scenery is varied by the Narmada and Tapti rivers—rushing torrents during the monsoon—and the Vindhya and Satpura mountain ranges. Legend has it that Vindhya strove to compete with Himalaya but was forced to take second place. The rich forests, covering fully a third of the state, produce the country's best quality teak wood and the rich black soil yields cotton, rice, wheat and sugar cane. Beneath the earth's surface are other riches whose industrial possibilities are beginning to be exploited, as is the hitherto unused potential of water power for the state's growing industries: cotton, cement, heavy machinery and steel.

The Indo-Aryan people of Madhya Pradesh were long prevented from mixing with other racial groups by their natural frontiers—no invasion was successful until the 13th century. The population is overwhelmingly Hindu and the language is Hindi. Thousands of years ago, the ancestors of these Indo-Aryans pushed the original inhabitants of India into the southern part of the state: these were the aboriginal Gonds and Bhils who still make up one-seventh of Madhya Pradesh's population. One invasion was enough to teach these tribes a lesson: they long refused to be assimilated into the general scheme of things, though some progress has been made in the past few years. There are now two kinds of Bhils; the farming ones, and, to coin a phrase, the Hill-Bhils. Both are strong and stocky with broad noses and kinky hair. The women adorn themselves with brass bangles, but the Hindu women of Madhya Pradesh outdo their tribal sisters in elegance with their beautiful sarees, classically draped.

You can read the history of Madhya Pradesh in its monuments. Seemingly here, more than anywhere else in India, every epoch was accompanied by an outburst of architectural magnificence well-nigh unequalled in all of human history.

The records in stone go back to the great Asoka who ruled over the Maurya Empire and laid the foundation of the great stupa at Sanchi. His empire collapsed shortly after his death and the Sungas took over, followed by the resplendent Guptas whose reign (300–500) is appropriately known as the Golden Age. The repeated invasions of the Huns triumphed over the splendor of the Guptas' Malwa Empire, but the Huns in turn were defeated by the famous Hindu emperor Harsha, who put 60,000 war elephants and 100,000 horses on the battlefields to achieve his conquest. Harsha was a Christian who had never

CENTRAL INDIA/Practical Information

heard of Christianity: every five years he distributed to the poor all the riches he had accumulated and during one of these years of generosity he was reduced to begging a cloak for himself.

The close of the 10th century witnessed a period of confusion from which emerged the Parmara dynasty and their great and learned king Bhoja. The succeeding Chandellas are now remembered for their temples at Khajuraho. The first Moslem invasions in the 11th century ushered in a four-hundred-year period of constant skirmishing between Moslems and Hindus—the latter reasserting themselves every time the Delhi Sultanate showed weakness. Often the stake of the battle was the fabled city of Mandu. The last of the great Moghul emperors, the fanatical Aurangzeb (1658–1707), managed to extend his empire, but at such tremendous financial cost that the structure collapsed after his death. The Marathas, who had started life as peasants skilled in guerrilla warfare, reigned over Malwa until the advent of the British at the close of the 18th century.

PRACTICAL INFORMATION FOR CENTRAL INDIA



WHEN TO GO? The best time to visit Central India is from late October to early April. After that date it gets very hot and the rainy season sets in early in June. Pachmarhi, in the hills, is

best visited in October–November and March–April.



WHERE TO GO? Most travelers head straight for Sanchi, famed for its ancient Buddhist *stupas* (funeral mounds) and artistically carved gateways.

Murals in the rock-cut caves at Bagh are the best specimens of early Indian painting after those of Ajanta. The Sultans of Mandu were great builders and you can admire in this curiously situated ghost city some of the finest specimens of Pathan (Afghan) architecture. Bhopal, Ujjain and Indore have a few outstanding Muslim, Hindu and Jain monuments. One of the best scenic spots in India, the Bhera Ghat (Marble Rocks), brilliantly shining white cliffs, border the Narmada River near Jabalpur. Sevagram, the "village of service" not far from Nagpur, symbolizes the Gandhian way of life and has grown into a hallowed place of pilgrimage.

How to Get to Town from Airport: Airline coaches available. Taxis will cost 70 cents in Nagpur (6s).



HOW TO GET THERE? Daily flights from Bombay via Aurangabad (via Ajanta and Ellora) and a direct flight daily to Nagpur, in the center of India, where one can fly in from all directions.

Daily flights between Bombay and Delhi serve Indore, Bhopal and Gwalior. By train: Bhopal is about halfway on the Bombay–Delhi run, which lasts approximately 30 hours by the *Amritsar Express* and the airconditioned *Punjab Mail*. The airconditioned *Grand Trunk Express* (New Delhi–Bhopal–Nagpur–Wardha–Madras) and the *Airconditioned De Luxe*, on the same route are, of

CENTRAL INDIA/Practical Information

course, much faster. (On application to Stationmaster Sanchi or Bhopal [Contact train guard] "down" and "up" Grand Trunk Express and Punjab Mail trains will stop at Sanchi to set down airconditioned and 1st class passengers who have travelled a minimum of 100 miles to Sanchi station. Similarly these trains will stop at Sanchi by request to pick up passengers who qualify.) One can reach Ujjain from New Delhi or Bombay by leaving the *Frontier Mail* or the *Dehra Dun Express* at Nagda to a slow train that covers the remaining distance in 1½ hours. At Ujjain change to narrow gauge for Indore. The *Calcutta-Bombay Mail* stops both at Jabalpur and Pipariya (railhead for Pachmarhi).

By road: Taking Indore as a focal point in the west, a car trip from Bombay will take us on Highway 3 via Shahpur-Nasik-Chandor-Dhulia-Dhamrod-Mhow to Indore. Black topped and partly concrete surface. Mileage: 365. It is not advisable to travel by night between Dhamrod and Mhow.

From Delhi: Highway 2 via Mathura-Agra Highway-3-Dholpur-Gwalior-Shivpuri-Goonna-Biaora-Maksi-Indore. Fairly wide black topped surface throughout. Heavy bullock-cart traffic around Agra and Gwalior. Mileage: 504. It is not advisable to travel by night between Dholpur and Gwalior.

Our eastern base being Nagpur, we start out from Calcutta via Asansol-Jabalpur-Nagpur-Sevagram. Fairly good motoring throughout; 935 miles. Bombay-Nasik-Dhulia-Jalgaon-Akola-Amraoti-Wardha-Sevagram-Nagpur; 602 miles. Motorable all the year round.



FESTIVALS AND FOLK DANCING. Central India is overwhelmingly Hindu and holds festivals throughout the year. We only mention those that you are most likely to see during your visit. Dussehra

comes in September/October according to the solar calendar. It lasts ten days during which scenes from the Hindu epics are portrayed in villages and towns. *Dipawali* (or *Diwali*); the festival of light, falls in October/November. *Basant Panchami* occurs early in February and marks the commencement of spring. Being an "auspicious day," more marriages are celebrated on this date than any other time of the year. Streets are full of gay processions. Devotees of Siva celebrate *Sivaratri* in February/March. *Holi*, end of February or early March, is the occasion to take some unusual colored action photos. People pour colored water over each other in good-humored street battles. Buy some cheap cotton clothing and "waterproof" your camera before venturing into the streets!

The Gonds, an ancient pre-Aryan tribe who inhabit the hilly forest regions of north-east Madhya Pradesh, still use stilts to cover long distances in their land of trackless jungles. From this tribal practice they have evolved a unique stilt dance. Among the other tribes the Bhils and the Banjaras have a number of colorful dances (*Dagla*, *Pali*, *Langi* and *Phag*, a sword dance; the *Lota* in which the women balance pithers filled with water on their heads).



HOW TO GET ABOUT? Mandu is 62 miles by road from Indore (via Dhar). There is a daily bus service between Bhopal and Mandu via Indore operated by Madhya Bharat Roadways; the distance of 180 miles is covered in 7 hours. Sanchi is 43 miles by road from Bhopal and somewhat less by rail. Pipariya is the railhead for Pachmarhi—Central India's hill station—whether you come from Bhopal or Jabalpur. Taxis and buses meet every train to carry visitors over a distance of 33 miles. The famous Marble Rocks should be visited from Jabalpur, 13 miles away. One can row up the River Narmada (just over a mile) or hire a motor launch. Nagpur is your best base for visiting Sevagram; the nearest rail stop is Wardha, at a distance of 44 miles.

HOTELS AND OTHER ACCOMMODATIONS

BAGH CAVES. *Inspection Bungalow*, 5 miles from caves; simple; meals available (contact Overseer, PWD Kukshi). *Dak Bungalow*, rudimentary, no catering (see the caretaker of Caves).

BHILAI. The new *Bhilai Hotel* is airconditioned and charges are moderate. Also good: *Rest House*, 13 rooms, contact Engineer, Steel Plant, Bhilai; and *Bhilai House*, 5 rooms, contact PRO, Steel Plant.

BHILSA. There is a fairly good *Rest House*; contact Exec. Engineer PWD, Bhilsa.

BHOPAL. Part of the Nawab's palace has been converted into a pleasant small hostelry. Located on the banks of the great lake, the *Imperial Sabre* has about thirteen doubles and singles with all amenities. Between first class reasonable and superior. Next best is the *Pagoda*, Hamidia Rd., 16 rooms; then the *Vijay* same prices.

There is an excellent *Circuit House*, (apply to Commissioner, Bhopal); also *Rest House* (contact PWD Exec. Engineer, Bhopal).

INDORE. An excellent Indian style hotel: *Viram Hotel*, 5 South Tukoganj, is worth trying; 37 rooms, 27 of which have attached bathrooms; tennis and swimming pool; most moderate. On pleasant lawns. the *Lantern*, North Tukoganj. has 16 rooms with bath; dinner-dance & cabaret on most evenings; tennis, swimming pool. First class reasonable. *Indore*, near General Post Office, is very small (6 rooms with bath) and moderately priced. If you get stuck for accommodation, try the *Central Lodge*, 27 Mahatma Gandhi Rd., inexpensive. Both are close to R.R. Station. To stay at the *Govt. Guest House* apply to Commissioner, Indore; for reservations at the PWD *Dak Bungalow* contact the Executive Engineer, PWD, Indore.

JABALPUR. *Ashok*, 60 airconditioned rooms, Hanumantal, has a swimming pool and bar, is probably the best. Next comes *Jackson's*, Civil Lines.

Some of its 23 rooms (with baths) are airconditioned; from moderate to first class reasonable. Not on the Tourist Dept. approved list are the following Indian style hotels: *Pagoda*, *Standard*, and others. The *Circuit House*, near R.R. Station, has 6 suites; in the same compound, *Rest House* is just as good; both serve meals (Contact Exec. Engineer P.W.D., Jabalpur). At nearby Bheraghat there is a *Rest House* (2 small pavilions), contact sub-divisional Officer P.W.D. subdivision, Jabalpur; at the station *Railway Retiring Rooms*. Also Y.M.C.A.

MANDU. The *Tourist Bungalow* (Cl. I), 8 rooms, is excellent. If full, stay at the Archeological Dept. *Rest House* (contact Superintendent, Arch. Dept., Central Circle, Bhopal) or another *Tourist Bungalow* (Cl. II), 6 rooms.

NAGPUR. This large city has only one suitable hotel, the *Mount*, Commercial Rd., 17 rooms with baths; first class reasonable. If fully booked try the *Empire*. Those who are willing to rough it can stay at the *Lakshmi Narayan Institute Hotel* or at the Y.M.C.A. There is also a *Dak Bungalow*, contact Sub-Div. Officer, P.W.D., Nagpur.

The *Ashoka Restaurant* does offer better than average meals. Nagpur's most popular dinner rendezvous.

NASIK. Two Indian style hotels: *Mazda* and *Liberty*; Western-style: *Green View*. For reservations at the *District Bungalow* write to Collector, Nasik.

PACHMARHI. *New Pachmarhi*, 48 rooms, is best. *Hotel Block* has 11 inexpensive rooms with bath. The *Royal* is an unpretentious runner-up. Also: *Circuit House*, *Dak Bungalow* and *Rest House* (Reservation authority: Sub-Divisional Officer P.W.D., Pachmarhi, M.P.).

SANCHI. Govt. of India *Tourist Bungalow*; most pleasant; all of its comfortable rooms have their own bathroom; moderately priced. Also: *Circuit House* and P.W.D. *Rest House*

CENTRAL INDIA/Practical Information

(contact Exec. Engineer, P.W.D. Div. III., Bhopal); two Railway Retiring Rooms at well kept station.

Visitors are welcome at the *Buddhist Guest House* maintained by the Mahabodhi Society of Ceylon. Of the 16 rooms four have attached baths. Accommodations are free of charge; we suggest you offer a small donation. One week's advance notice to the Bhikkhu-in-charge, Mahabodhi Society, Sanchi (M.P.).

SEVAGRAM. Faithful to Mahatma Gandhi's message, the *ashram* maintains a deliberately simple *Guest House* where your total outlay will be about \$1 per day. There are nine rooms with bath attached. The nearby cottages are turned into guestrooms when the need arises. They are neat and tidy with mud walls and floors. Communal Indian

meals are served in the main hall; the food is simple and free from spices and cooked under hygienic conditions. For advance reservation write to: Sarve Seva Sangh, Sevagram, Maharashtra. (Additional accommodations: see Wardha).

UJJAIN. A moderate establishment, the *Grand Hotel* is famous for its Indian food. The *Circuit House* and *Dak Bungalow* are under the Collector and Exec. Engineer's jurisdiction. Also *Railway Retiring Rooms*.

WARDHA, rail-stop for Sevagram. One mile from station, simple *Circuit House*; somewhat nearer *Rest House*. Both provide meals. Write to Sub-Divisional Officer, Wardha, Maharashtra, for advance reservation. Excellent *Railways Retiring Room* at Wardha Station, platform 1. Modern sanitation with showerbath.



MUSEUMS. The collections in the *Indore Museum* consist of Brahminical and Jain images of stone and metal, architectural fragments, pottery, coins, paintings, ancient manuscripts, arms and historical documents. There is also a small archeological museum at Dhar—once an important city in ancient Malwa—containing exhibits collected locally. The collections of the *Bhopal Museum* were dispersed a few years ago but have recently been returned to the building of the State Library.

The *Sanchi Museum* was built in 1919 to house the movable antiquities recovered during excavations. The collections range from the time of Asoka to the late medieval period and comprise a number of relic caskets, fragments of gateways, statues, pottery, etc. A copy of the *Lion Capital of Asoka* can be seen. On the same hill is the new Buddhist shrine containing the relics of Sariputra and Maudgalyana, the two principal disciples of Buddha.

The *Central Museum*, Nagpur, established in 1863, contains a miscellaneous collection of objects relating to archeology, art, ethnology, geology, etc., mostly obtained in the state. The archeological section shows, among other things, antiquities from megalithic sites, Copper Age implements and silver bulls, Buddhist, Jain and tribal sculptures and some interesting inscriptions including an early one on a sacrificial wooden pillar. In the Ethnological Section are objects used by the aboriginal tribes of the state.

You are unlikely to go to Raipur but if you do, visit the locality's two small museums, one of which goes by the name of *Mahant Ghasidas Smarak Sangrahalaya*! Another tongue twister is the *Venkata Vidya Sadan Museum* at Rewa.

USEFUL ADDRESSES. *Tourist Information and guide service:* Madhya Pradesh Tourist Office, 5 Hamidia Rd. Bhopal; at Sanchi, officials of the Dept. of Archeology generally assist visitors in local sightseeing. At Gwalior: Regional Tourist Office, Tandon Nivas, Tansen Road. At Indore: District Information & Publicity Office, Juna Rajwada (Old Palace), Jabalpur: Regional Publicity Officer, Wrightown; at Pachmarhi, the Tourist Traffic Advisory Committee helps in organizing hikes and short excursions.

Indian Airlines: Assa House, Station Road, Nagpur. 5, Malviya Nagar, Bhopal. c/o Sanghi Bros. A.B. Road, Indore.



SHIKAR and FISHING. Central India is rich in wild game and contains a large number of herds of all sorts of deer: chital, hog deer, swamp deer and barking deer; nilgai or blue bull also abounds.

The forests around Mandu hide a large number of tigers and panthers. Some of Kipling's hunting stories are situated here. There are numerous shooting blocks and the booking system is rather complicated. We suggest you approach one of the recognized shikar outfitters through your travel agent or write directly to Allwyn Cooper Ltd., Wardha Rd., Nagpur (Maharashtra). To fish in the Narmada and Gaur rivers contact the Development Officer, Fisheries, Jabalpur (M.P.).

EXPLORING CENTRAL INDIA

Nasik, just two hours out of Bombay, is the first stop on our tour of Central India. The road climbs steadily through forests and the panorama of the hills and ravines of the Western Ghats is spread at your feet. Five miles before Nasik, on the right, are the Pandu Lena Buddhist Caves. (See the chapter on *Ajanta-Ellora* for a detailed description). The site of the caves is also a good vantage point for a view of the prosperous countryside, dotted with stone houses and barns. One look at these big fields of rich "black cotton soil" is enough to show that farmers here are well rewarded for their work.

Nasik is built on the gently sloping banks of the Godavari River, a goal for many pilgrims. Though they come to do *puja* (prayer offerings) in the many temples on the river banks, the real object of their journey is to bathe in the sacred waters of the Godavari. The visitors purify themselves, according to their degree of sophistication, by dipping in a finger and touching it to their lips, by drinking a handful, or by bathing in it. Children have a grand time riding on the rapids and men manage to carry on their prayers undisturbed by women unconcernedly changing from their wet sarees a few feet away.

Nasik is one of the few cities which holds the Kumbh Mela every twelve years. This gigantic festival draws hundreds of thousands of pilgrims to bathe and cleanse themselves of their sins. Ages ago, the legend says, the gods and demons fought constantly for top position. Both found out that there was a *kumbh* or pitcher at the bottom of the ocean containing nectar which would make the drinker immortal. The rivals pretended to make up their differences in order to share the heavenly drink, but after the tremendous joint effort of securing the pitcher, Vishnu snatched it and ran. The ensuing tussle lasted twelve days and ended in victory and immortality for

CENTRAL INDIA/Nasik

the gods. During the fray, four drops of nectar fell upon Nasik, Ujjain, Hardwar, and Allahabad, making them eligible to hold their own Kumbh Mela once every twelve years (a day in heaven equals a year on earth). The festival is held in one of these four cities every third year.

Nasik is also a town of shrines: the oldest (14th century) is the Kapaleshwar Siva Temple. Before you cross the river, you see the blackened 200-year-old Sundar Narayan Temple. Most of the shrines are on the opposite bank—including the weather-beaten but well-proportioned Naru Sankar—and there are smaller temples plus a memorial to Gandhi built in the middle of the Godavari.

The environs of Nasik are dear to Indian hearts because they became the home of the three principal personages in one of India's great epics: Rama; Sita, his wife; and Laxman, his brother, during their long exile from the court of Ayodhya. Up from the river, past the temple of the Black Rama in a large many-arched courtyard, is the cave Sita slept in. You can visit it if you are willing to crawl. In three tiny claustrophobic rooms underneath are the idols of Rama, Sita and Laxman.

The sacred source of the Godavari is at Trimbuk, 19 miles away (turn off before Nasik). Placed in a setting at the end of a long range of hills draped with waterfalls, the river has its birth high on a steep hill where water trickles into a cistern in which Hindus bathe. No wonder the Indians have revered their rivers from earliest times: the Godavari grows from this rivulet to water the plateau all the way to the Bay of Bengal.

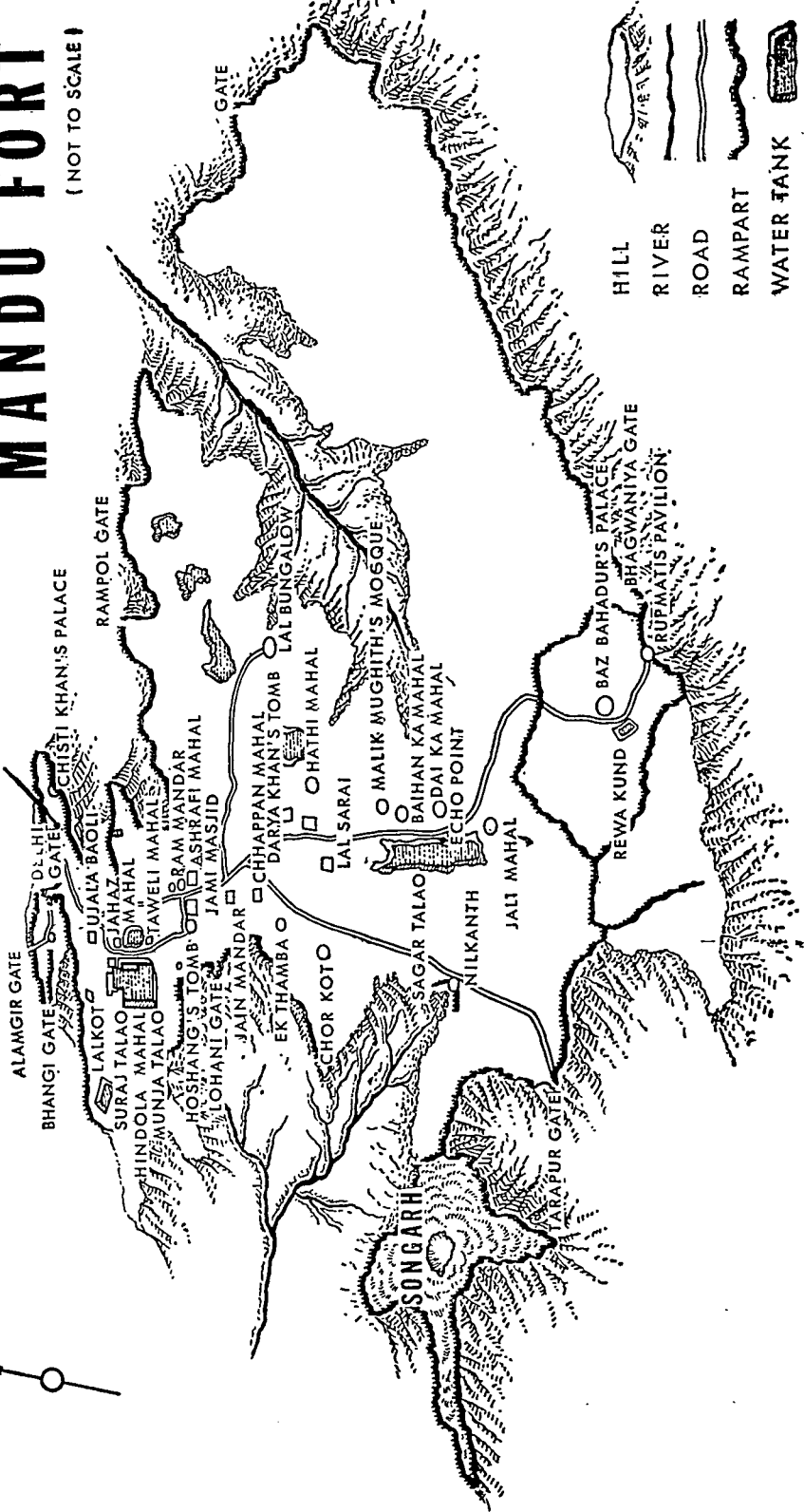
Courtly Mandu

The memory of centuries of courtly life in the kingdom of Malwa, beloved home of many Hindu and Moslem rulers, is still preserved at Mandu, on the edge of the Vindhya mountains. As you drive toward the ghost city, the road is increasingly closed in by trees and one feels that the way to the ancient capital is still guarded by tigers, panthers and other wild animals. Mandu, called "City of Joy" by Moslems who had paid for it dearly, is now a deserted hilltop, but its empty shells still give joy to travelers. Guests may stay overnight at the modern Taveli Mahal (literally "stables-palace") and thus leisurely visit Mandu: grand in daytime, melancholy at sunset, romantic by moonlight.

MANDU FORT

(NOT TO SCALE)

TOURIST BUNGALOW



CENTRAL INDIA/Mandu

So pleasant was this plateau, cut off from the valleys below by a gorge almost all around it, that in the 10th century Raja Bhoj decided to build himself a retreat, perhaps with the after-thought that it was a fine place for a fortress. The Moslems appeared in the early 13th century when the Sultan of Delhi conquered Ujjain, the Malwa capital. When the last of the Tughluqs was chased out of Delhi by the Mongol invasion of 1398, the Sultan's Malwa governor, the Afghan Dilawar Khan, proclaimed Mandu his own and the city began to grow.

He was only the first of a series of Mandu governors to declare themselves independent of their superiors. Mandu inspired not only disobedience but greed, and Akbar is said to have destroyed some of the buildings to make possession of the city less tempting. Jahangir felt differently, repaired the damage, and added to the existing palaces. His processional entry with 500 elephants was Mandu's final pomp, for after the fall of the Moghul Empire to the Marathas, the last governor of Malwa moved his capital back to Dhar from whence the first builders of Mandu had come eight centuries earlier.

The buildings at Mandu are scattered over approximately eight square miles of scenic hilltop, but there are three main groups: the Royal Enclave, the Village Group, and the Rewa Kund group at the end of a drive past the big Sagar Talao water tank.

Mandu was once entirely surrounded by massive parapet walls pierced by six heavily-guarded gates. The main entrance to Mandu is now from the north through the Delhi Gate, always a main point of attack for the enemy. As you come out of the gateway you will see immediately on the right the small enclosure of a mosque which was built from the remains of a Hindu temple and is one of Mandu's oldest monuments. A little farther on, the right branch of the road leads to the village with its great mosque of Hoshang while the left hand branch leads to the Royal Enclave, also the site of the guest house. At Mandu you will stay at the Taveli Mahal, once the royal stables, and handsome enough to make you relish having "horses' accommodations". The guest house terrace discloses a marvelous view of the plateau strewn with relics of the past.

The Village Group

Though the Royal Enclave is closer to the Taveli Mahal, it would be best to begin our visit with the Village Group, where

the real history of Mandu, City of Joy, begins.

Hoshang Shah (1405-1432) was a man in the best swash-buckling tradition of the warrior king. He built Mandu to be his capital. During the 27 years of his reign he waged war continually and successfully, extending the boundaries of his kingdom and also finding time to make Mandu a magnificent city. The best known of the large number of stately buildings he erected are the Delhi Gate, the Great Mosque, and his own tomb, which was completed with filial devotion by his son and successor.

This mausoleum, its white marble perfectly preserved, is certainly one of the most pleasant relics of the abandoned city of Mandu and gives the impression that time, at least, has respected death. Hoshang's mortal remains lie in a sarcophagus beneath a great round dome against which nestle four smaller domed turrets. The front entrance is a graceful arch cut within an arch. The interior is sober and dignified, lit softly by deep-set pierced stone windows. Beyond a colonnade on one side of the building is a long corridor called the *dharamsala* (charitable hostel) where the pilgrims who came in droves to the tomb were fed. Shahjahan was so impressed with Hoshang's tomb that he sent architects to study it before undertaking the Taj Mahal.

The Jami Masjid, or Great Mosque, which the whole population of Mandu could not possibly have filled, is the most majestic building here, though some may prefer the splendor of Hoshang's mausoleum—which for a tomb is nothing less than cheerful. Though the Jami Masjid is patterned after the Great Mosque in Damascus it is far from being a work of slavish imitation and has earned the distinction of being the best example of Afghan architecture in India.

The structure is set on a plinth supported by short columns. You must climb 30 steps to the entrance through a huge domed porch which projects out from the eastern façade. The dome of the porch is one of three massive ones, and there are 58 smaller replica domes crowning the roof. Part of the front wall has collapsed, revealing a great many rounded arches which pierced the inside walls. The marble jambs and lintel of the doorway are handsomely ornamented and equally decorative are the pierced stone (*jali*) screens against the sides of the interior hall of the porch. The pulpit in the prayer hall shows the Hindu influence.

Poor Hoshang was perhaps a better judge of architecture than of men: his son was assassinated by a nephew whom he had honored and entrusted with the regency. The murderous nephew, Mahmud Shah, built the Ashrafi Mahal across from the mosque. It began as a school, was later embellished with a tower commemorating Mahmud's victories in battle, and finally became his tomb in 1469. Though much of the Ashrafi Mahal has collapsed (including the tower) some of the students' cells are intact, as is the great staircase now open to the sky. Mahmud's sarcophagus rests on a yellow marble base in a room with white, yellow, and black marble walls.

The Royal Enclave

Leaving the Village Group and its warrior kings, we come to the Royal Enclave and its decadent rulers. Mahmud's son, Ghiyas-ud-Din, was so disgusted with his father's constant wars that he determined to spend his life in peace, looking after his well-stocked harem. The Jahaz Mahal, whose name literally means "Ship Palace", was built by Ghiyas for some of the beauties, and is perhaps Mandu's most original and most famous monument. It does resemble some fantastic pleasure craft, built as it is: 360 ft. long and 48 ft. wide, on a ridge between two lakes. By moonlight, this haunting palace, reflected in the lakes, almost looks as though it might slip into the waters for some nocturnal journey. By day, too, it is light and airy—only a storey high, but surmounted by little domed open pavilions, kiosks and overhanging balconies. The wide, arched windows, now so bare, were meant to cool the beautiful silk-clad girls within. The Jahaz Mahal was almost undoubtedly the harem—and with all the comforts of home. There is a handsome bath in the north end of the palace and the long corridors between the halls are refreshingly cool.

A rather more austere building in the Royal Enclave, and like the Jahaz Mahal dating from the 15th century, is the Hindola Mahal. It was used as a royal audience hall, and from its construction one can surmise that the rulers needed protection. The outside of the building looks like a very sturdy fort with enormously thick walls, relieved by deep hewn arches. Inside, the T-shaped hall is startling—the walls slope inward at a 77-degree angle, and convey the disquieting impression that the whole solid mass is swaying: thus the name "Swinging Palace". The wide, high pointed arches would be almost early Gothic

in feeling if it were not for this strange slant.

Other buildings in the Royal Enclave group include the Champa Baoli, a well whose fragrant water was highly prized. The well also served as airconditioning, since it was connected by a subterranean passage with a series of low-lying rooms which were thus always cooled by the flowing water on the hottest days. Near the well is the hot bath or *hammam* which must have been a fine building in its day. Nearby is Dilawar Khan's Mosque, built in 1405 and consequently one of the earliest Moslem buildings in Mandu. It was reserved for royal worshippers.

Ghiyas-ud-Din stood 80 years of dissolute living until his son, Nasir-ud-Din, disgusted and anxious to reign, poisoned him. But Nasir was no better! In a drunken daze, he once fell into the bath at the Jahaz Mahal, yet when he came to, he killed the girls who had saved him from drowning. His ingratitude proved his undoing, for he died after a similar accident in the Kaliadeh Palace of Ujjain when no one would pull him out. This was poetic justice, but it is only fair to state that the reigns of these two toppers, whatever their behavior, saw a refinement in building.

Reva Kund Group

Baz Bahadur was the last independent ruler of Mandu. Fond of music, he fell in love with a beautiful Hindu singer named Rupmati. He persuaded her to leave the banks of the Narmada and to live with him at Mandu. Romantic ballads of their love are still sung in Malwa villages. It is this more poignant aspect of Mandu that has given us the Reva Kund group: two miles down the road at the opposite end of the plateau from the two other groups.

Here is the Reva Kund lake which was held in great sanctity by the Hindus. The water line to Baz Bahadur's nearby palace is still visible at the lake's northern end. The palace itself was built in a square around a spacious courtyard. To the south on the crest of a hill is the open pavilion built for Rupmati. Here she sang and gazed down upon her beloved Narmada river flowing across the plains beneath. The lower, rather blocky construction is pierced with deep pointed arches, but on its roof is a delicate, domed, open kiosk. From here the scenery is breathtaking, particularly at sunset or by moonlight.

The love story ended when Akbar assaulted Mandu, partly

to win Rupmati. Baz Bahadur, being more valiant in song than in action, fled when he realized he was losing, leaving Rupmati to poison herself.

Other Monuments at Mandu

There are some 75 monuments at Mandu, so it is impossible to give detailed attention to each. However, outside of the three main groups just mentioned, you would do well to look at Hathi Mahal, or Elephant Palace, between the Jami Masjid and the Sagar Talao lake. It is so named because the 12-ft. wide pillars look like elephant legs. The building has 12 arched openings and is crowned with a dome. Darya Khan's tomb lies to the north of Elephant Palace. It is tastefully decorated with moldings and enamel tiles.

Two more ravine-edged palaces are Chisti Khan's and the Nilkanth. The first is not far from the Delhi Gate and, though one of the last to be built, it now lies in ruins. A road to the right after the Village Group leads toward the comfortable-looking Nilkanth Palace which was one of Jahangir's favorite haunts. It has a pool in the courtyard, watered by a cascade running through one of the rooms.

Bagh Caves

Dhar logically follows after Mandu, but if you are willing to do more driving in the jungle and are particularly fond of caves and isolated places, go to Bagh. These Buddhist caves five miles from the Bhil village were dug in the 6th and 7th centuries, and some think they were abandoned before completion. They are the only caves in India, except those at Ajanta, which are decorated with wall painting. Art lovers who have seen Ajanta compare them favorably with the former, and connoisseurs will be able to detect the influence they had on Buddhist art throughout the Eastern world.

The 60-mile road from Dhar passes through cotton and sugarcane fields with Bhil villages on either side. The last stretch of the journey through the dense forests of the Vindhya hills is extremely interesting. The river Bagmati flows right in front of the caves. Cypress bushes used to flourish here, but so did pythons and tigers, so the foliage has been cut back and the entry is now open and safe. Bhil tribesmen, their hair bound back just like the heroes' in the caves, hunt round about. Of the nine original caves, only four have withstood

the ravages of time and men. The red sandstone was too soft and the humidity too great to leave the paintings undamaged. Moreover, after the monks' departure, successive inhabitants cooked unconcernedly beneath these Buddhist masterpieces and the smoke did the frescoes no good.

All the caves are hewn out of the rock and have approximately the same floor plan. After the veranda is a large central hall surrounded by gloomy cells where the monks lived. At the back is the *chaitya* or prayer hall. Cave Two is almost a labyrinth. Hidden chambers intended either for storage or for a second entry, lead upward toward the top of the hill. A recess in the back of the hall on the ground level holds two images of donors, and six sculptures of Buddha and his disciples; all figures more than life-size. In a room beyond is a chapel containing a stupa. The ceiling shows traces of paintings of animals and flowers. Cave Three also has Buddha paintings.

But it is the fourth cave, Rang Mahal, or Hall of Colors, which is the real reason for Bagh's reputation, since it has the biggest painting, a mural of life-sized figures, on its veranda. In one scene a mourning lady weeps with a sympathetic friend; next comes a tableau of princes discussing the new religion they have just joined, while overhead seven angels or sages hover above a background of palace gardens, monks and musicians. In another scene we see nobles being entertained by dancing girls and clowns. The last two frescoes are of processions in which everything but the noise is brought out: royalty, heaving elephants, alert horses, follow each other. Though we belong to an angular age, we have to admire the wonderful curves on these smooth-lined animals favored by the Buddhist artists. The Bagh paintings are extremely joyous and even worldly—perhaps the monks here were too far away from austere supervision. At any rate, the visitor is thankful to them for making life in this remote place worth-while.

Dhar, adjoining Malwa, was a tiny state under the Parmara Rajputs. They subsequently fell to the same conquerors as did Mandu, and were forced into exile, but eventually returned to rule Dhar from 1732 until India's Independence. The Bhojasala, now a mosque, was once either a temple or a school founded by Dhar's greatest king, Bhoja (1000-55). There are other mosques and many Muslim tombs in Dhar. The Red Fort north of the town was built during the reign of the Tughluqs.

CENTRAL INDIA/Glass Temple

Indore

Indore, the Union's fourth largest textile center with a population of 400,000, is a newcomer among cities in India. The area was given to Malhar Rao Holkar in 1733 by the Maratha Peshwas for whom he fought. Although he was a fine and hard-working man his peasant origins were held against him by some of the more snobbish Maratha leaders. At the battle of Panipat he was snubbed and fortunately for him, left before it was too late. While he was away, fighting, he left much of the statecraft to his widowed daughter-in-law, Ahalya Bai, whom he had saved from being a *satee*—a woman who goes to death on her husband's funeral pyre. Since her son was insane and died young, she became ruler, and her reign was a model of administration at a time when most other governments were dragging along in intrigue. Her cenotaph, with Malhar Rao's larger one, and those of her descendants, are in the Chhatra Bagh gardens on the river bank. However popular she may have been among her subjects, she was not the happiest of mothers, for she was unable to persuade her daughter to go on living in widowhood as she had, and was obliged to watch the grisly spectacle of her child dying on the pyre.

The Holkar dynasty was always friendly to the British and protected their families during the Indian Mutiny. Indore State was courageous, too, in being one of the first to co-operate in Mahatma Gandhi's campaign of 1933-34 to open temples, schools, and wells to Untouchables.

Indore's outstanding temple is the Jain Kanch Mandir or Glass Temple, whose every available surface is inlaid with mother-of-pearl, glass, and colored beads. Huge crystal chandeliers and carved silver tables increase the glitter, but paintings illustrating the dreadful punishments visited upon sinners form a bizarre contrast with the scintillating interior.

The Maharani's residence is the Manik Bagh. Guests used to be housed in the Lal Bagh set in lovely grounds outside the city. The dignified Old Palace with its graceful Audience Hall is half hidden behind rows of bangle sellers on the main square of the city. The New Palace is across the square, round which tongas trot gaily on slow provincial business.

Ujjain

Ujjain, whose population is now about 150,000, was described by Kalidasa, Chandragupta II's court poet, as "the town fallen

from heaven to bring heaven to earth". He also thought "its palaces like mountains and its houses like palaces". This may have been poetic license, but the fact remains that the city's pleasures and comforts enticed the emperor (380-414 A.D.) to rule from here for long periods of time, even though the Gupta capital was Pataliputra. At his court lived and worked the "nine gems" of literature and the arts, among them the aforementioned Kalidasa—an early Indian Shakespeare and author of the immortal drama *Sakuntala*.

Ujjain was already a thriving city, the capital of a kingdom called Avanti, when Buddha was born. Many legends try to explain its origins, all making the point that Siva lived here after destroying a demon. Asoka was governor of Ujjain during the reign of his father. At eighteen he was called "the Terrible": his conversion to Buddhism and non-violence was still nine years off.

Ujjain's literary, scientific and religious life continued across the centuries so that hundreds of years later another poet could eulogize it as "the very home of the golden age; paved with jewels, full of romance, with dancing girls in the temples and love in everyone's hearts". Politically, Ujjain was less stable, passing through the hands of the Rajputs, the Muslims, and eventually to the Maratha Scindias of Gwalior.

The Scindias rebuilt the Mahakala, the principal temple, on the ruins of an earlier one destroyed by the Muslims. It is a five storied structure at the south end of the city. Along the walls of the temple's corridors rest old statues and sculpture, while in the courtyard are ruins of ancient shrines. The building's storeys are ornamented with pierced balustrades, and the balconies have Rajput-type roofs. A fine old temple south of the Mahakala is the Bridh Kaleshwar, small and compact with a simple porch and shrine spire.

For quiet and lovely seclusion, visit the Temple of Nine Planets on the road to Indore at the confluence of the Sipra and two other rivers. According to Hindu geography, the first meridian passes through Ujjain. A legend claiming that the moon and Mars were born at Ujjain conveys at least the knowledge that they were studied here. Ujjain's scientific work was carried on by an observatory built in the 18th century by Jai Sing II of Jaipur. Called the Jantar Mantar, its original equipment is made up of large strange masonry shapes which can

CENTRAL INDIA/Ujjain

indicate the time, predict eclipses and measure celestial movements.

Jai Singh also built the Gopal Mandir, a Krishna temple almost buried in the bazaar, so that in spite of its marble spires and silver doors it is easy to miss. Not far away, yet hidden from the bustle in a cool garden of cypress trees and ponds, is the attractive Bohron-ka-Rauza, a mausoleum of the Bohra community of Muslims. Its walls are carved white marble and the large dome is well proportioned.

Nestled against a wooded hill are the bathing ghats and temples on the river bank, where the devout float offerings of coconuts, flowers, wheat balls, and sesame seeds and feed sleepy tortoises lying in the water.

Past the ruins of the old town site, and past the Mangaleshwar Temple, is the Kaliadeh Pleasure Palace built over a Hindu Sun Temple on an island in the river 7 miles from Ujjain. Carvings from this temple can now be seen on the bridge to the island. There is also a device to bring river water into the palace's tanks, from where it falls over sculptured stone screens. Another palace has become the administrative headquarters of the Vikram University; thus Ujjain's beauty is combined with her tradition of learning.

Bhopal

You may see caravans of camels ambling leisurely on the way to the lakeside city of Bhopal, capital of Madhya Pradesh, with a population of 120,000. Raja Bhoj, founder of Bhopal, loved lakes and built a dam or "pal", thus creating at the same time an artificial lake and a name for his city: Bhoj-Pal. Not content with beautifying his capital, he built another dam at Bhojpur, 24 miles to the north, which formed the largest lake in Asia; but Hoshang Shah later tore it down.

Bhopal itself has two lakes, side by side. Near the large one, created by the active Bhoj, is a cluster of white palaces of mixed architecture. From the imposing palace of the late Nawab, with its sheer walls descending to the Great Lake, you can see the town's many gardens, whose names are in themselves refreshing: Garden of Delight (Aish Bagh), Enhancer of Joy (Farhatafza Bagh), and Garden of Light (Nur Bagh).

It was an adventuring Afghan, Dost Mohammed Khan, who extended Bhoj's fort to reinforce the city's defenses. Thus protected, he was ready to be his own master upon the breakup

of authority at Aurangzeb's death. Dost Mohammed had come from Delhi as a mercenary soldier, to escape arrest for murder, yet quickly became overseer for a wealthy absentee landlord. At Islamnagar, just five miles north of Bhopal, this opportunist treacherously killed the ruling Rajput; then defeated the governor of Bhilsa in battle and boldly entered Bhilsa on the governor's own elephant.

Parts of Bhopal's extensive walls and Dost's old fort crown the rocky slope of the Great Lake. A medical college is being built within the fort grounds. Behind the fort is the huge, unfinished Taj-ul-Masjid, the biggest mosque in India and Bhopal's most visited landmark: not to be missed even if you are only driving through. It was built by one of the Begums of Bhopal—for this is a town which has had largely feminine rule since the early 19th century. The two other major mosques were also built by forceful ladies: the Moti Masjid, modeled after the Jama Masjid at Delhi, and the Jami Masjid, with its dozens of shining globes suspended from the ceiling.

Bhopal was ruled by a Nawab until Independence. Now, as the capital of the enlarged Madhya Pradesh, it has to minister to the needs of a growing population. The low stone and mud houses interspersed with tall shady trees make Bhopal a typically old Indian town, whereas the heavy electrical plant in the suburbs shows that it has at least one eye on modernity.

Overlooking Raja Bhoj's former lake near Bhojpur is a Siva temple, unfinished to the colossal proportions planned in the 12th century, but still of unusual size. The body of the temple, made of purple sandstone, is still intact. The carved dome, never put up, lies on the ground. Not to be left behind in one-upmanship, a Jain shrine near-by houses a thirty-foot statue of Mahavira.

Sanchi—and its Fabulous Stonecraft

Thirty miles northeast of Bhopal is Sanchi, one of the world's most important centers of Buddhist art. Though Buddha himself never came to Sanchi, Emperor Asoka did, and that was enough to create an unrivaled group of monuments. He chose this site for some of his most enduringly beautiful constructions because his wife had already founded a monastery here and because the religious center at Ujjain was not far away. It was from Sanchi that Mahendra, son of Asoka, left for Ceylon to preach Buddhism.

CENTRAL INDIA/Sanchi

For centuries, after the decline of Buddhism in India, Sanchi lay dormant and neglected. Because no one really remembered it, the site was spared destruction when Aurangzeb raged through the area destroying everything in his path. Sanchi was finally rediscovered in 1818 but restoration was only begun, by Sir John Marshall, in 1912. Meanwhile, 19th-century "archaeologists" had had a chance to loot and damage the monuments almost as if they had been deliberate desecrators.

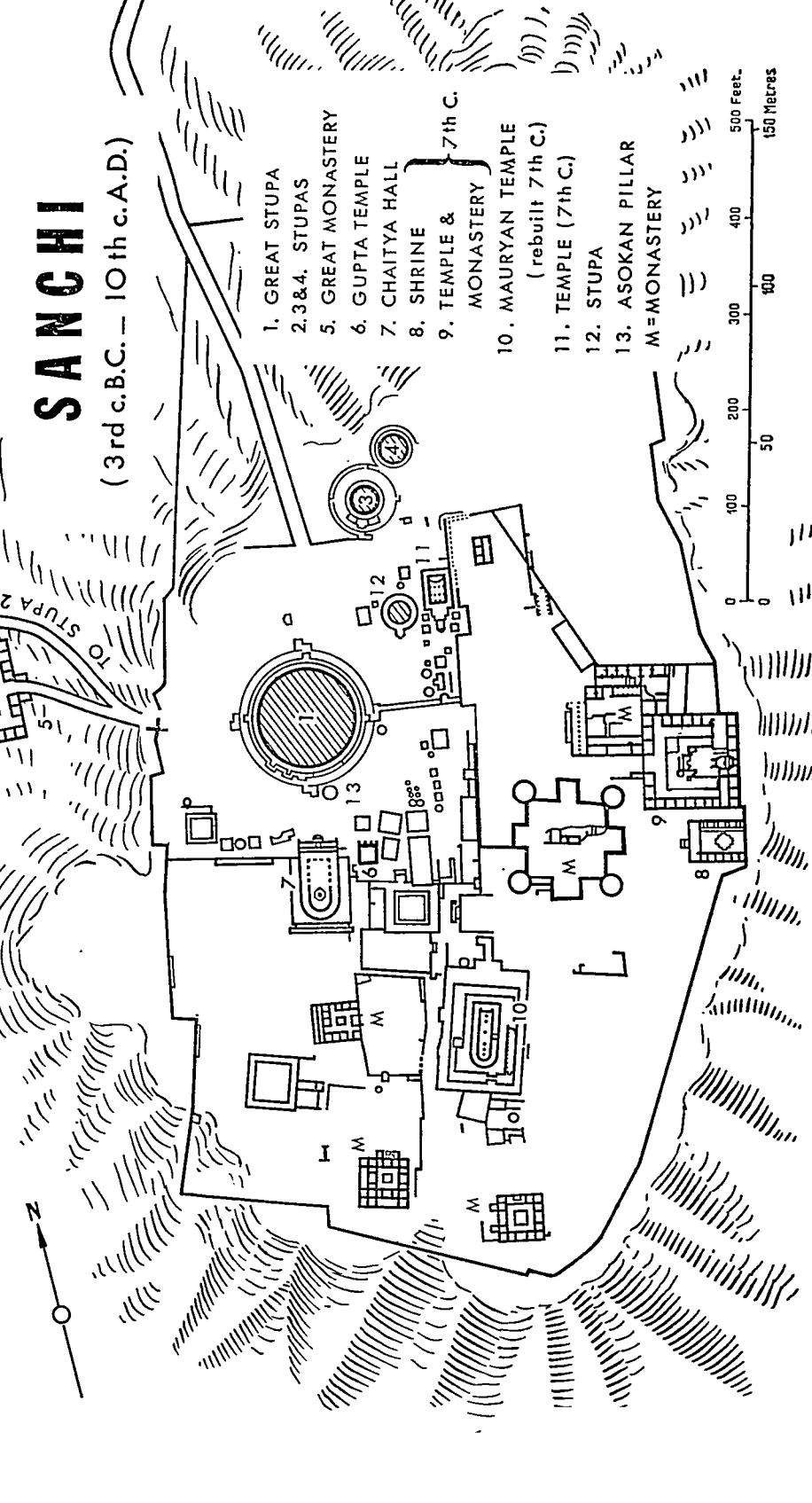
Sanchi's monuments stand on a peaceful hilltop overlooking woods where Flame of the Forest trees bloom fiery red in the summer. But it is not the natural beauty which attracts one's attention, but the Great Stupa, a severe gray-brown hemisphere of massive proportions. In primitive times, the stupa form frequently seen in India was a simple burial mound, but the Buddhist artists raised it to the heights of a worthy reliquary for the vestiges of saints. Asoka built an estimated 84,000 stupas in India, eight of them at Sanchi, of which three remain.

The Great Stupa is 106 ft. in diameter, rests on a base, and rises to a height of 42 ft. On the flat top is a balustrade protecting the three umbrellas, one above the other. Around the base is a balustrade enclosing a walk; on the ground is another walk circled by a fence in which are set four entries adorned with "*torana*" gates at each of the four cardinal points. These exquisitely carved gateways also evolved from a primitive form: the bamboo fence of roughly the same shape which enclosed the village or surrounded the fields and which came to represent protection of anything sacred. The pattern is one of two pillars crossed by three bars or architraves gently curving upward in the middle and turned up at the ends. The beautiful ornate bas-reliefs on these toranas, among the finest specimens of early Buddhist art anywhere, are as far from the original bamboo as anything could be! They are also more than guardians of the sacred, for they illustrate the life and previous incarnations of the Being Sanchi reveres.

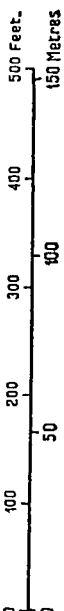
As in all early Buddhist art, the carving is sacred adornment without idolatry. Buddha is only suggested here with picturesque subtlety. You can admire these carvings for the sheer beauty of their execution; or you may go deeper, learning something about the Buddha's life—rather, lives—and thus pierce the inner significance of the motifs. Do not expect, however, to understand everything: part of the carvings represent scenes in the 550 Jataka tales of Buddha's previous incarnations,

SANCHI

(3rd c.B.C. — 10th c.A.D.)



- 1. GREAT STUPA
- 2.3&4. STUPAS
- 5. GREAT MONASTERY
- 6. GUPTA TEMPLE
- 7. CHAITYA HALL
- 8. SHRINE
- 9. TEMPLE & MONASTERY } 7th C.
- 10. MAURYAN TEMPLE (rebuilt 7th C.)
- 11. TEMPLE (7th C.)
- 12. STUPA
- 13. ASOKAN PILLAR
- M = MONASTERY



and one archeologist has published three suitcase-sized volumes on Sanchi.

For even the most cursory examination you should know the Four Great Moments of Buddha's life. First is the Nativity represented by his mother Maya sitting or standing on a lotus, or by the lotus itself singly or in bunches. The lotus is the flower of life and good fortune. Next comes the Enlightenment signified by the Bo-tree; third is the First Sermon, indicated by the *chakra* or Wheel of the Law; and finally Death, or Nirvana, shown by a stupa. Other popular motifs are the representations of his previous lives—animals like the six-tusked elephant or the antelope; and symbolic forms like the deer for the Deer Park at Sarnath, site of the First Sermon; the peacock emblem of the Mauryan Empire; flocks of ducks and geese, considered auspicious birds; various plant themes as fertility symbols; and tridents which recall the Buddhist Trinity: the Buddha, the Law, and the Religious Order.

The Four Gateways

Now let us examine the *toranas* in detail. They are all carved in yellow stone brought from the near-by Udaigiri Hills, chiselled as though they were ivory and remarkably well preserved.

West Gateway. The front face of the top architrave shows seven incarnations of Buddha: four represented by trees and three by stupas. The middle architrave depicts the Master preaching the First Sermon in the Deer Park, while the lowest one tells a colorful legend of one of his animal incarnations. In this life he was a six-tusked elephant with two wives, one of whom he loved more than the other. The aggrieved and insulted elephant spouse took her revenge in her next life by becoming a human queen and organizing the elephant hunt shown here in bas-relief. The back of the lowest architrave shows the temptation of Buddha by the demon Mara—giving the sculptors a chance to express men's worst desires which did not, however, turn Buddha away from the path of truth. On one side, the vanquished demon army flees, while angels rejoice on the other side. In the center is the temple of Buddha-Gaya, the Bo tree and the throne.

South Gateway. The front of the top architrave shows the Nativity, with Maya, Gautama's mother, on a lotus and flanked by elephants. On the lowest architrave are dwarfs holding garlands and spouting the sacred lotus tree from their mouths. The back of the middle architrave shows other scenes of previous lives, and the west pillar again depicts the First Sermon. This is the oldest torana of the four.

East Gateway. The front of the middle architrave shows the scene of the Great Departure; when Gautama left his princely, worldly life to seek Enlightenment. His leave-taking is symbolized by a riderless horse protected by the symbols of royalty: an umbrella and a fly whisk. Sandals accompany the procession away from the palace and the scene ends with a pair of footprints decorated with the wheel. The strange dream Maya had when she conceived Buddha—of an elephant standing on the moon—is depicted on the inner face

of the right pillar. The left pillar shows the miracle of Buddha walking on the water. Note the curvaceous contours of the *yakshi* maiden—a bracket figure on the right—forerunner of the famed Khajuraho temple carvings.

North Gateway. This is the best preserved of the four toranas, adorned with sturdy elephants, rampant lions, and surmounted by a Wheel of Law—unfortunately broken. The top front panel of the left pillar symbolizes the miracle in which Buddha walked on air with flames issuing from his feet and water from his head. The miracle is announced by angels beating drums. On the opposite pillar (second panel, inner face) a monkey offers a bowl of honey to Buddha's vacant throne. One of the best carvings is on the front face of the lowest architrave: here Buddha is shown as the Prince of Charity and is surrounded by horses, chariots, elephants, and a city all in deep and glowing relief.

Though Asoka built eight stupas in all on this hill, five are completely ruined. Stupa Two is off on one edge of the hill, and like the others it has a fence whose carvings are inferior to those connected with One and Three. But it has no torana gates, top or stairway. Surrounded by a well-preserved balustrade, it is probably of the 2nd century B.C. The balustrade's motifs consist of lively reliefs of supernatural beings, real and mythological animals. These carvings are much more primitive than those of the toranas but not without a certain archaic charm.

The other two reliquaries have double stairways leading to the walk part-way up the stupa where monks and laymen here on pilgrimage are to walk; circling three, seven, fourteen, or 108 times. Stupa Three is near the Great Stupa and is well restored. It has one umbrella, two balustrades and one gate on the south with a double stairway. The importance of this stupa lies in the fact that the relics of Buddha's two foremost disciples were found by Cunningham in a small chamber at the center of its dome. They were removed and sent to London in 1853, but were returned with great ceremony just one hundred years later and installed in a new *vihara* at Sanchi. This new building is a sign of revived life in the Buddhist center but is unfortunately not in keeping with the classic beauty of the other monuments.

Other noteworthy buildings include the Gupta Temple (No. 6). Its roof is flat and the portico is supported by pillars recalling the Greek style—the temple was probably constructed in the 4th century by the Bactrian artists of northern, Greek-occupied India. Though modest in dimension, its structural propriety, proportions, plain surfaces and restraint in ornament compare favorably with the best creations of classical Greek architecture. This temple is also important for historical reasons. The period

CENTRAL INDIA/Jain and Hindu Caves

of the Guptas ushered in a new age in Indian temple architecture and the nucleus of a temple—a cubical cellar (*garbha*) with a porch (*mandapa*)—appears for the first time in this simple shrine and supplies the basis for future elaborations that developed into such supreme creations as the Kandarya Mahadeo at Khajuraho, the Lingaraj at Bhubaneswar and the Sun Temple at Konarak.

Also nearby are the near-classical columns of a Chaitya Hall (Temple No. 18), probably of the 7th century, and the shaft of an Asokan pillar, whose capital has been housed in the museum on the hill. You may also see the original vihara of Asoka's wife (No. 5) on the way to stupa No. 2, and temples 8 and 9 are worth closer inspection. Of the two temples the vestiges of the latter are the more interesting. The rich decorations of the entrance show Hindu motifs (figures of the Yamuna and Ganga rivers, etc.), adopted by the Buddhists, and there is a hint of erotic carving—centuries before Khajuraho!

The Caves at Udaigiri

After seeing Sanchi, sublimely contemplative, you may not want to rush to more religious sites, preferring to go on to a different type of beauty. But if you are making a thorough tour of the region, there is a group of two Jain and 18 Hindu caves at Udaigiri, seven miles from Sanchi, which will add to your collection. Some Hindu authorities regard the carving in Cave No. 5, of the boar incarnation of Vishnu, as the ultimate representation of the triumph of right over evil. Vishnu, with the head of a boar, is shown supporting Prithvi, earth goddess he has just rescued from the clutches of a snake demon. Vishnu stamps on the demon with self-assured poise while angels and demons in neat dry rows look on.

Round topped Cave No. 7 was excavated on Chandragupta II's orders for his personal use. The largest cave and the one with the most carvings is No. 19. Number 20 is unique, entered from below the ground-level, and nowhere are its compartments very high. Among the caves on the top of the hill are the ruins of a Gupta temple, alongside two remnants of a pillar whose lion-headed capital has been sent to a Gwalior museum.

You will have come to the caves via Bhilsa, ancient Vidisa, whose tower, fort, and other remains will remind you that it was a worthy city in Asoka's time. It was then so important that the Bactrian king sent an ambassador to the ruler of

Vidisa in 90 B.C. Heliodorus, the ambassador, celebrated his subsequent conversion to Hinduism by raising a pillar at Besnagar, two miles from Udaigiri.

Udayapur, north of Bhilsa (via Gyaraspur) is yet another ancient and remarkable site. The famous Nilakanteswara Temple—unfortunately of no easy access—which stands here has a covered porch, a pyramidal roof and a tower ornamented by four flat bands of elegant design and great beauty. The temple is profusely carved and is regarded as a remarkable example of the Indo-Aryan style. Since it was constructed in the 11th century, it seems probable the Udayapur temple caught some of its fire from Khajuraho.

You can drive back to Bhopal from Sanchi by way of another Malwa fort, Raisen, built around 1200 by Raja Rai Singh. It was later dependent on Mandu, but a 15th-century commander, Silhadi, claimed independence and enjoyed himself immensely in his private luxury. Whereupon Bahadur Shah, attracted by the fort and its beautiful women, came, saw, conquered, and forced Silhadi to become a Muslim in the bargain. Unfortunately, Silhadi's wife was not so docile and she and her retinue committed suicide. Later on in its colorful history, the fort was besieged by Sher Shah and starved into surrender. The many buildings, walls, and towers of Raisen are sufficiently intact to give a picture of the vitality the place once had.

The Satpura Mountain Range

From Bhopal we go through the Vindhya to recross the Narmada at a point approximately half-way between Bombay and New Delhi. Now we are in the Satpuras, at Pachmarhi, where the tourist in Central India can rest from the sober succession of stupas, temples and desolate forts. The town is on a plateau about 3,500 ft. up which looks over red sandstone hills worn into strange shapes. Dhupgarh and Mahadeo peaks may be climbed on excursions from Pachmarhi. If the first is especially rewarding at sunrise, the view from the latter is more spectacular since you look across the Narmada to the opposite Vindhya Range. The blues and reds at sunset are beautifully reflected from the red hills.

The town's ancient history is limited to the legend of the Pandavas, the five brothers of the Mahabharata epic, whose supposed presence is given as an explanation for the hill's five caves—which may well have been Buddhist viharas. The

CENTRAL INDIA/Jabalpur

British used it as summer capital of the Central Provinces but it's now simply a resort which, unlike some hill stations, has plenty of water for swimming, plus golf and horseback riding.

The Jabalpur road runs parallel to the river Narmada. Though Jabalpur was established in 1819 by the British as a military and administrative center, most people know it only as a place to change trains. In 1836 the School of Industry was set up to reform Thugs and their families. The Thugs were a fraternity who murdered, swiftly, by strangling with a turn of cloth, as a religious act pleasing to Goddess Kali. They then robbed and buried their victims and returned home to pretend to live a normal life. *Thuggee*, their interpretation of religious virtue, was eventually wiped out but it took half a century. The building is still used as a reformatory school for boys.

The Marble Rocks, or Bhera Ghat, 13 miles upriver from Jabalpur, are jagged, slanting cliffs on either side of a mile-long gorge of the Narmada River. Their gleaming off-white beauty is shot with delicate suggestions of pastel colors. A boat to the gorge leaves from a point 135 steps down from the road, and goes slowly upstream past crocodiles and past a Siva shrine built in the middle of the river. The cliffs rise as much as 100 feet and the clear water, equally deep in places, reflects the scarred sides of rock. From the place where you left the road you can take 107 steps up, this time to visit the Chaunsath Yogini Temple, a circular enclosure lined with 81 damaged images of Durga's attendants, most of which date back to the 10th century.

Going toward the rocks, 4 1/2 miles out of Jabalpur, is a fortress, the Madan Mahal, high on a projecting rock. It belonged to the Gonds, a snake-worshipping tribe which has fought for its independent ways ever since the Aryans' arrival in India. They ruled this area until Akbar's intrusion drove them into the forests, but now efforts are being made to bring them up to date.

Way to the South

In the jungles sixty miles south of Jabalpur, on the way to Nagpur, are two other Gond forts: Mandla, which the Narmada protects on three sides; and ten miles away Ramnagar, once a three-storied palace, are both in ruins. Mandla is near the source of the Narmada. It forms a deep lake near the town, surrounded by a thick forest of primeval greenery.

Now we are in Maharashtra again. Twenty-five miles northeast of Nagpur is Ramtek or the Hill of Rama (turn off main road at Mansar). The hill's chief temples, 600 years old, shine in the distance on top of the tapered hill—and seeing them—though artistically they are not exceptional—makes a pleasant break in the long drive over the plains. If yours is a summer trip, you will be in one of the hottest places in the country.

To most people in India, Nagpur with its 500,000 inhabitants means oranges. The aroma of the city's chief attraction welcomes the visitor before he reaches the river Nag. The Gonds also ruled here until the 18th century when a dispute over the throne gave Rao Bhonsle a chance to establish himself. The city was sacked in 1765 by the Peshwa of Poona and the Nizam of Hyderabad in a combined attack. The fort in the center of town was later reinforced by the British who made Nagpur the capital of the Central Provinces.

Gandhi's Ashram

About 50 miles from Nagpur—not far from Wardha station—is a tiny village, newer than any place on our tour of Central India, yet in some ways vastly more important. Little Sevagram, Village of Service, was the source and core of much of the country's thinking and action in the social revolution of the last thirty years. For it was at Sevagram that Mahatma Gandhi settled in 1933, establishing his *ashram* (place of retreat) and putting his doctrines into practice. His simple hut, summarily furnished and piously preserved by disciples exactly as he knew it, became the real nerve center of Indian politics for fifteen years. If you wish to stay in Sevagram itself and participate in the daily activities and prayers, write ahead to the Secretary of the Sangh School—otherwise it would be best to stay in Nagpur. Here Gandhi tackled practical problems and tackled them practically. To care for cows—India's sacred and uneconomical animal—he established a dairy and tannery where the tanning trade is respectable. He encouraged hand spinning of thread to make hand-woven cloth and worked out the system of its distribution. But he insisted particularly on the eradication of untouchability and scorned the idea of “unclean” occupations—and it was his attitude that started the transformation of Indian views of society.

The ashram he founded still exists and Sevagram is also the site of the Nai Talimi Sangh school where 300 students live

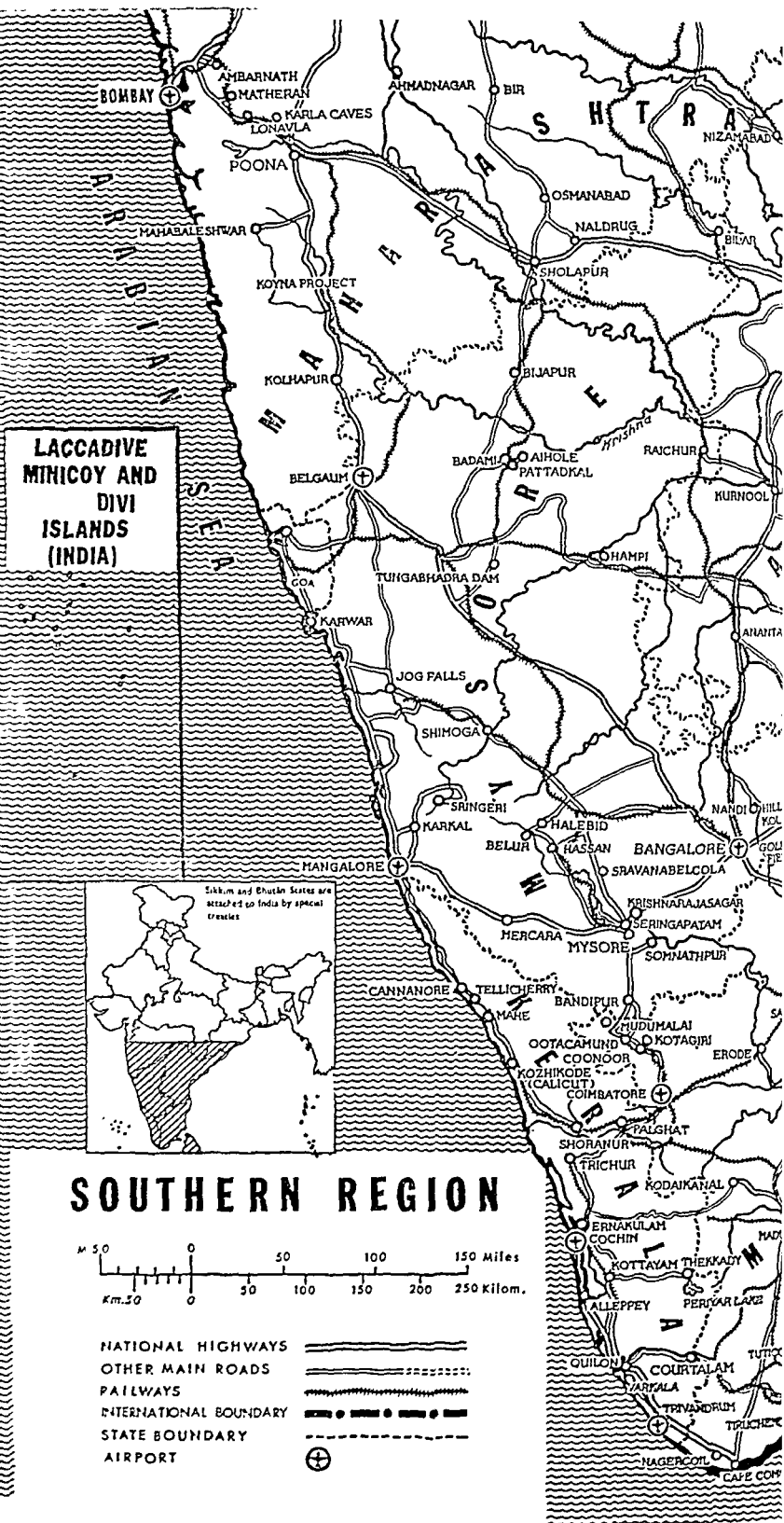
CENTRAL INDIA/Vinoba Bhave Ashram

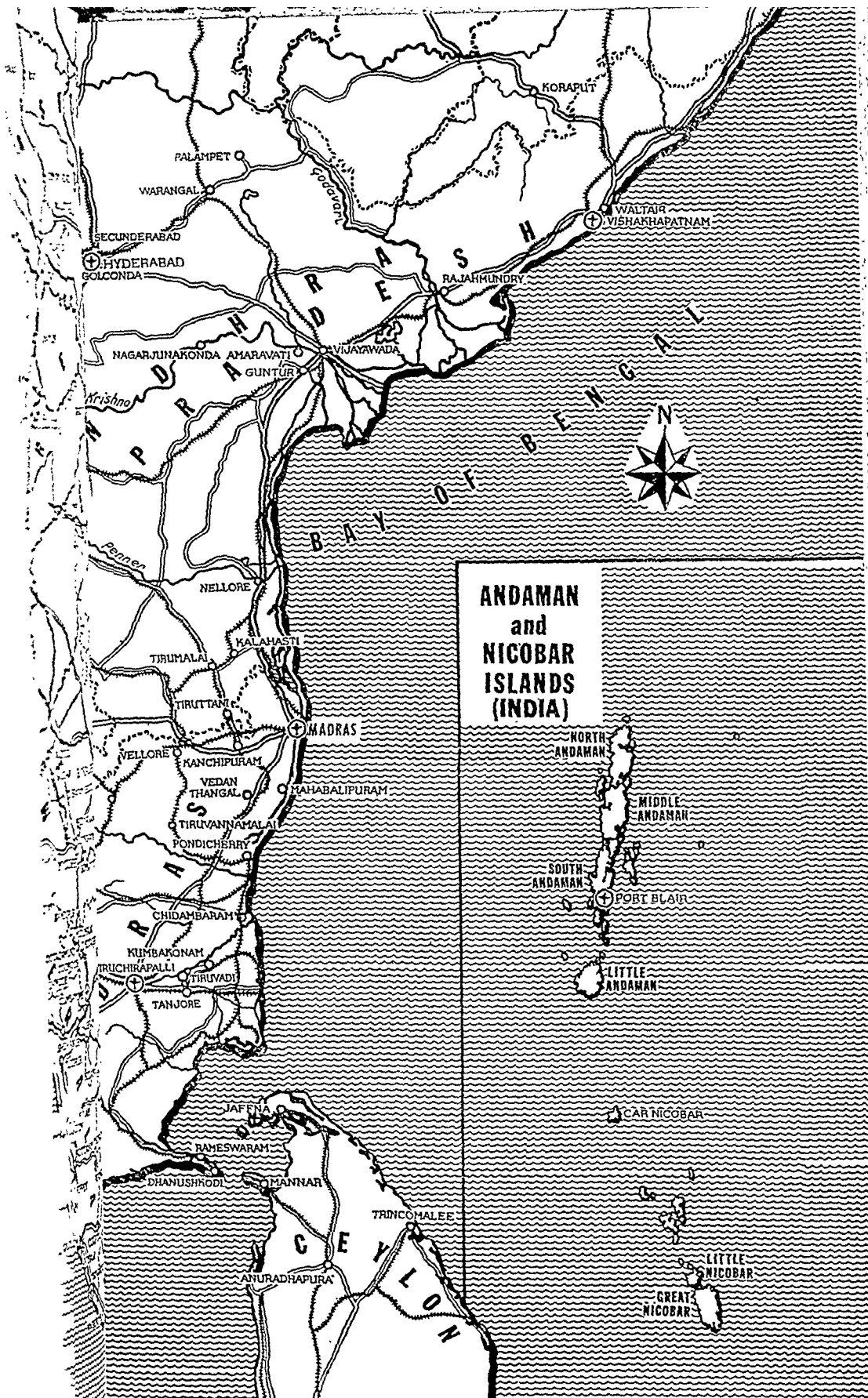
in the rural autarchy so eloquently preached by Gandhi, growing their own food and weaving the cloth for their clothing.

Two miles from Sevagram is another ashram in the village of Paunar. It was founded by Vinoba Bhave, Gandhi's land-reforming heir and one of the most fascinating figures in the history of modern India. Vinoba Bhave, pursuing the great teacher's doctrine of social and spiritual regeneration (*sarvodaya*), set out to solve the problem of agrarian reform in a simple and painless way. He said that the richer landlords should give away a sixth of their land for distribution among the landless. What is amazing is that his *bhoodan* or land-gift movement took hold, beginning on the day in 1952 when he announced that 50,000,000 acres of land were needed for redistribution and that he proposed to walk through India until they were granted. The acreage figure has not been achieved, but it is true that thousands of landlords have sacrificed holdings so that the landless poor could find a way out of starvation.

This is something to remember when you visit Paunar or Sevagram. India is a country where the religious "miracles" of the past can still occur and where saints are still very much alive.

SOUTHERN REGION







MADRAS AND THE DEEP SOUTH

Glories of Dravidian India

In almost any country of the globe, the "South" has a personality of its own and India is no exception to this pleasant rule. While the pace of living is certainly not hectic by Occidental standards anywhere on the subcontinent, it is even more leisurely and more traditional from Madras to Cape Comorin, where India ends.

It's not merely a matter of climate, even though Madras is reputed to have three different types of weather: hot, hotter and hottest. During the winter months, and despite this time-worn adage, Madras is neither warmer nor more uncomfortable in summer than any of the large Indian cities. And the hill stations of the South offer some of the most delightful weather to be found anywhere in India.

No, the difference between South India and the rest of this vast country is much broader than the span of a few degrees on a thermometer. The South has been relatively unaffected

by the waves of invasion that have shaken and shaped India for centuries even though it was the starting-point of the last invasion of all—that of the European. Alien empire builders either never reached the South during the long centuries of Indian history (in which the European occupation is scarcely more than a parenthesis) or else their fury and zeal were spent by the time they penetrated it.

The result is a fascinating survival of ancient India in its purest form. Nowhere else is classical dancing to be found on the scale of the Bharata Natyam dances of Madras. Nowhere else can you feel the exuberance of India as in medieval Madurai. The temples of South India cannot be academically classified according to the canons of Western architecture and esthetics. Their towers are massive, and some—especially the more recent ones—have colors in combinations no Westerner has ever seen outside Luna Park. But, as expressions of traditional India, the more ancient ones are really overwhelming.

Historically, South India was once divided principally into three Dravidian kingdoms: the Pallavas (who ruled from Kanchi) and later the Cholas (who ruled from Tanjore) on the Madras or Coromandel coast, the Pandyas in the Madurai region (these two ancient kingdoms are now part of Madras State, which we are covering in this chapter) and Chalukyar in the Mysore region. About 2,000 years ago the South Indians had developed an advanced civilization and traded by sea with the Roman Empire, though not much is known of their history before the 4th century. In the 10th and 11th centuries the Cholas expanded their power in the South and sailed across the Bay of Bengal to Burma. The first Muslim invasion of the South took place in the beginning of the 14th century, but the Hindus soon rallied and built a new and powerful kingdom with its capital in Vijayanagar (Hampi) in north Mysore. The first Europeans to land in Madras in the 16th century found a Hindu State once more. Traces of the high standard of art and architecture have been left by all the rulers, the Pallavas, the Cholas and the Pandyas, who ruled successively in what constitutes the present Madras region.

To cover these centuries of art and history, we suggest here an itinerary beginning in Madras and running south through Madurai to Cape Comorin—but with side trips often more important than the main trip. South India just cannot be seen in a hurry.

PRACTICAL INFORMATION FOR MADRAS STATE



WHEN TO GO? This is winter country, where the thermometer never falls below 70°F. but often rises to 90°F. between November and February. When it's overcoat weather in Delhi, which it sometimes is, you can lie on the beach in Madras. Summer (April-June) is forbidding except in the hill resorts like Ootacamund (7500 ft.), Kotagiri (6500 ft.), Coonor (6000 ft.), etc.



HOW TO GO? There are daily air services between Madras and major cities of India. Madras is also an international airport served by Air India, Air Ceylon and Indian Airlines. Flying time from Bombay is 1¾ hours; from Delhi only 2¾ hours; from Calcutta 2 hrs.; Hyderabad 1 hr.; Colombo (Ceylon) 2 hrs.

There are daily fast train services from India's principal cities to Madras (Central). Some of the crack trains: the *Madras Express* (airconditioned coaches) leaves Bombay (Victoria) in the afternoon to reach Madras about 26 hours later. Also, Thursday only, *De Luxe Airconditioned Express*, Bombay-Madras. Delhi dispatches the airconditioned *De Luxe Express* (reclining seats, etc.) twice weekly (journey time 40 hours) and the airconditioned *Grand Trunk Express* operates daily. The *Howrah—Madras Deluxe Express* (airconditioned) runs Mondays between Calcutta and Madras and is slow. It covers the distance in a day and two nights. One can reach Madras (Egmore) from Colombo by rail and steamer (plying between Talaimannar Pier (Ceylon) and Dhanushkodi near Rameswaram). By road: from Bombay via Poona—Kolhapur—Belgaum—Chitadurga—Bangalore—Chittoor is 489 miles. From Hyderabad via Hayalinagar—Suryapet—Vijayawada—Guntur—Nellore, 434 miles.

How to Get to Town from Airport: Airline coaches available. Taxis are cheap. Fare will be less than 50 cents (4s).



WHERE TO GO? Madras, fourth largest city in India and metropolis of the south, is the starting point of a tour of South India. Its government Museum houses some beautiful temple friezes and the finest collection of South Indian bronzes. The best introductions to this fascinating region are nearby Kanchipuram, once "the golden city of a thousand temples" and Mahabalipuram's shore and rock temples. From here onward it's a succession of far-famed Dravidian temple cities: Chidambaram, seat of the Siva cult; Tanjore, Tiruchirappalli, Madurai and Rameswaram. Lively Ootacamund is the center of attraction among South India's resorts that nestle in the Nilgiri (Blue) Hills.



FESTIVALS. Hardly a week passes without some ceremony at a temple in the region. We cannot list here more than a small selection of these events restricted to the period of the tourist season. *Navaratri* or *Dasehra* in September/October is a ten-day festival dedicated to the goddesses Lakshmi, Parvati and Saraswati. In the south, *Dipavali* (Diyali in the North) is celebrated in Oct./November as the day on which Krishna destroyed the demon Narakasura. The night of the full moon in Nov./Dec. is the South Indian festival of lights (*Karthikai*). Tiruvannamalai is the venue of some of the most impressive celebrations. The three-day *Pongal* in January is the year's biggest event. Cattle's horns are polished and painted and flowers are hung around their necks. In

MADRAS/Practical Information

Tanjore, Tiruchirapalli and Madurai bundles containing money are tied to the horns of ferocious bulls and villagers try to wrest these from them. The Tamil New Year is generally celebrated in mid-April when at Kanchipuram and other temple towns a colorful car festival is held. In every temple the deities are dressed up and placed in huge chariots which are then drawn through the streets by the faithful. In April/May on the day of the full moon the temple goddess of Madurai, Meenakshi (incarnation of Parvati), is given away in great pomp by Alagar (incarnation of Vishnu) to the god Sundaeswar (incarnation of Siva) amid great rejoicing.



HOW TO GET ABOUT? Excellent daily air connections link Madras with Madurai (2 hrs.), and the rest of the South (Bangalore, Trivandrum, Cochin, etc.). The two most important trains

running across the region are the *Madras—Dhanushkoti Boat Mail* with airconditioned coaches three times a week and the airconditioned *Madras—Trivandrum Express* while the airconditioned *Madras—Nilgiri Express* is convenient for reaching the hill resorts. The shortest route is by air from Madras to Coimbatore and then by car to Ootacamund, some 50 miles away.

Road distances from Madras to Cape Comorin (Kanyakumari) via Chingleput—Tindivanam—Tiruchirapalli—Madurai—Virudunagar—Palayamkotta, 447 miles; to Chidambaram via Tindivanam—Pondicherry—Cuddalore, 132 miles; to Ootacamund via Bangalore—Mysore, 394, is not the shortest but the best road. To Kanchipuram and Mahabalipuram: see paragraph *Excursions from Madras*. There are now express motor-coaches from Madras to Tiruchirapalli, Tanjore and Madurai, insulated against heat. (State Transport Office, Parry's Corner, Madras—1.).

PRACTICAL INFORMATION FOR MADRAS CITY



HOTELS. The state capital offers a wide range of hotels, all the way from superior and airconditioned Western-style first-class establishments to modest but clean Indian style hotels where you

can live and eat remarkably well for as little as 15 rupees.

The *Connemara*, Mount Rd., 95 rooms with bath, is a spacious, pleasant place, first class superior, closely followed by the *Oceanic*, 93, San Thomé High Rd., tucked away and free from all street noise at Mylapore, in the southern suburbs. Beautiful lawns, golf and seabathing near hotel. *Victoria*, opp. Egmore Railway Station, 39 rooms, is more central but a trifle noisy. In the same category, at Nungambakkam, the *Queens*, 67 Village Rd., is even smaller, nicely situated. A former mansion set in a garden, the *Romana*, 110 Mount Rd., has only 10 rooms with attached baths and some of the rooms are airconditioned. Newest are *Claridge*, Thambuswamy Rd., 27 rooms, and *Imperial*, 3 Whannels Rd., Egmore, 43 rooms (all airconditioned).

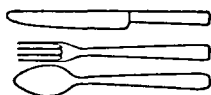
Fine Indian style hotels include *Dasprakash*, 50 Poonamallee High Rd.; 150 rooms, 130 bathrooms; two public halls and majority of guest-rooms are airconditioned. Moonlight dinners in one of its numerous roof-gardens; non-spicy vegetarian cuisine specially prepared for overseas palates. This is the place to sample the Indian way of life. First class reasonable to moderate. Almost in same class is new *Swagat*, Royapettah High Rd.. Half its rooms airconditioned. Newest is *Geeta*, C. in C. Road, 30 rooms. Moderate. There are two *Woodlands* hotels, one at 1/23 Edward Elliot's Rd. at Mylapore, 68 rooms, some airconditioned, (also cottages), the other one at Royapettah, which has no airconditioned accommodations but a few very pleasant cottages. Both moderate.

MADRAS/Restaurants

We prefer *Ashoka*, 22 Pantheon Rd., 115 rooms, which has airconditioning like *Savera*, 23A, Edward Elliotts Road, 20 rooms. Of the inexpensive Indian style hotels the best are *Ajanta*, Royapettah High Road, 64 rooms, *Gupta's States*, 61 Kutchery Rd. in Mylapore, 10 rooms, both with attached bathrooms, vegetarian cuisine, seabathing nearby, the equally pleasant *Tourist Home*, 5 Gandhi Irwin Rd. Egmore, and the *Everest Boarding House*, *Jaya Mansions*,

Poonamallee High Rd., a series of houses comprising 130 rooms, some with bath and airconditioning.

Other accommodations: *Y.M.C.A.*, Esplanade, has 5 rock-bottom priced guestrooms; *Y.W.C.A.* accepts ladies and married couples, *Poonamallee High Rd.*, and *Andhra Mahila Sabha Tourist Hostel*, Adyar. The *Railway Retiring Rooms* at Central Station have attached bathrooms while those at Egmore have not.



RESTAURANTS.

Rice is South India's staple food. Its curries mixed with coconut milk are hotter than in the north but not as rich: instead of fat, only very light oil is used in most dishes. South

Indian cuisine is almost 100% vegetarian and very tasty. It would be fastidious to give a "chemical analysis" of the hors d'oeuvre-like dishes that are served in a dozen or more tiny bowls (*katories*). Here is a list of what you should ask for: sambar, more kolambu, aviya, pachdi, thair vadai, vadam, rasam, badam kheer. All this is accompanied by pickles and chutney or vegetable salad and curd. The *Oceanic Hotel's Roof Garden* (Western and Indian food) often has dancing and cabaret. There are roof garden restaurants (vegetarian) at *Dasaprakash* and *State* hotels. Serving both Western and Indian menus are *Kwality*, 167 Mount Rd., and nextdoor *Tea Centre*. Also on Mount Road are *Pal's Eskimo*, *Harrison's* and *Buhari's*. Best bet: *Connemara Hotel Grill*. Chinese: *Chungking*, 3/16 Mount Rd. *Fiesta* at Spencer's Mount Road; *Woodlands' drive-in restaurant*, Cathedral Road; *Marina* on the beach.



MUSEUMS.

The *Government Museum*, Pantheon Road, Madras. The Museum—over a hundred years old—has sections devoted to geology, archeology, anthropology, botany and zoology, besides numis-

matics, particularly relating to South India. The collections are housed in three buildings: the front building contains the collection of arms and armor, prehistoric antiquities, specimens of anthropological interest, metal, wood, ivory work and Hindu and Jain images. The sculpture gallery contains architectural pieces and Hindu, Buddhist and Jain sculptures from Madras State, Andhra Pradesh and Mysore. The most important is the collection of sculptures from the Buddhist site of Amaravati (first century B.C.), the earliest surviving sculptures from the south. In the galleries devoted to metal work are South Indian lamps, objects connected with household and temple worship and images in bronze, among them the famous Nataraja and the beautiful set of Rama, Sita, Lakshman and Hanuman. There is an interesting collection of woodcarvings from processional temple cars. The contents of the Arms Gallery are mostly from the palace at Tanjore and Fort St. George and those of the prehistoric gallery include antiquities from the Iron Age sites of Adichannallar and Perumbar. Open 7 to 5, cl. Fri.

A few years ago a *National Art Gallery* was added to the Madras Museum. There is a select collection of ancient paintings of almost all schools and a section devoted to modern art besides a few pieces of metal sculpture.

The *Fort Museum* is part of the office of the Archeological Superintendent, Southern India. The exhibits belong mainly to the days of the East India Company and relate to the Fort and St. Mary's Church. Open 7 to 5, cl. Fri.

The *Theosophical Society*, Adyar (5 mi.), can be visited from 9-10:30 a.m. and 2-4 p.m.



SOUTH INDIAN MUSIC AND DANCING. Music is an integral part of life in South India. Carnatic music, as the southern classical music is called, has been kept alive and reinvigorated by a long

line of artists. There are in and around Madras, quite a number of well-known schools whose concerts draw large audiences. Dance recitals form an important part of the cultural life of Madras. During the winter season in particular, there are a number of music and dance festivals in the city. Artists are greatly respected by the people. The best known school of Bharata Natyam classical dancing in Madras is the Kalakshetra Institute at Adyar, founded and directed by Madame Rukmini Devi, author of our chapter on classical Indian dancing. The best places to see music and dance recitals are Gokhale Hall, Armenian St.; Museum Theatre, Pantheon Rd. and the open air location at Dasaprakash Hotel. In season are 4-5 recitals nightly.

EXCURSIONS FROM MADRAS



MAHABALIPURAM. This most important site is approximately 1½ hours by car, 2 hours by bus via Lattice Bridge and Tiruppurur. Mahabalipuram was the principal port of the Pallavas. It was

from here that the Indian emigration to Southeast Asia took place in the early centuries. All that now remains of the once prosperous town are the rock-cut caves and panels:

(1) The Five Rathas (7th century)—a group of monolithic monuments and figures of animals carved out of solid rocks of granite.

(2) The Shore Temple—(Rajasimha style—8th century)—a splendid example of early temple construction in the south.

(3) Penance of Bhaghirata—enormous relief of about 400 personages and animals, a masterpiece of composition sculptured on the rock face.

Sometimes called Arjuna's Penance.

(4) Krishna Mandapam—which shows among other things a very realistic pastoral scene of a man milking a cow licking its calf.

(5) Mahishasuramardini Mandapam—the finest among the cave temples of Mahabalipuram, with a beautiful shrine for Siva and two remarkable bas reliefs of Mahishasuramardini and Vishnu.

Sea bathing is an added attraction.

Transportation: Bus connections: (a) Short route: Govt. Transport Service (37 miles). Bus 19-A Dep. Madras (Broadway). Also private buses from Madras (Broadway). Dep. Madras (via Chingleput, 53 miles). For reservation: State Transport Enquiry Office, Parry's Corner. Private owners hire taxis or coaches for one-day trips covering Mahabalipuram and Kanchipuram. Daily taxi service: Big taxi (to seat 4), approximately Rs. 60 (short route). Small taxi (to seat 3) approximately Rs. 35 (short route).

Accommodations: (1) *Tourist Bungalow*, delightful, near to beach, excellent food and service; moderate. Reservations: *Govt. of India Tourist Office*, 35 Mount Road, Madras 2. (2) *P.W.D. Rest House*. No catering, rock bottom. Reservations: Collector, Chingleput District, Saidapet, Madras. (3) A modest and comfortable resting place is *Silversands*, on the beach. Free transport twice a day for residents between Madras and Mahabalipuram. South Indian vegetarian food is available in Indian style hotels.

KANCHIPURAM or Conjeevaram. (Kanchi for short) is one of the seven sacred cities of India. 3½ hours by rail and about 2 hours by car. In Siva Kanchi the following temples are the most important:

Ekambareswar Temple: This is the biggest of the Siva temples, its gopuram one of the tallest in South

India. Though the main sanctum was probably established before the 7th century, walls and gopurams

MADRAS/Practical Information

were progressively added to it during later times. The 188 ft. eleven storey tower and the Kalyana Mandapam were built during the Vijayanagar period (16th century).

The weatherbeaten *Kailasnath Temple* belongs to the later Pallava period as does the Shore Temple at Mahabalipuram (first quarter of the 8th century). There is a beautiful panel in a room adjoining the sanctum depicting a dance competition between Siva and Parvati, Siva finally winning. Brahma and Vishnu are looking on with amusement. On the inner and outer walls are episodes in the life of Siva.

The deity of *Kamakshi Temple* is the "goddess with the eyes of love". This temple has traces of earlier Buddhist origin. (Visitors interested in silk weaving can see the Handicrafts Center.

The three-storeyed *Vaikuntaperu-*

Route: by rail: via Chingleput (57 miles); by road: Main Bangalore Road via Poonamallee, Sriperumbudur, 48 miles; via Chingleput (56 miles). There are numerous private buses plying between Madras and Kanchipuram besides Madras Govt. Transport Service buses Nos. 106, 108 and 109. Departure Parry's Corner.

Accommodations: *P.W.D. Inspection Bungalow:* 2 Rooms. Apply: District Collector, Chingleput District, Saidapet, Madras 15. *Municipal Travellers Bungalow:* Apply: Municipal Commissioner, Kanchipuram. *New Tourist Department's Canteen-cum-Resthouse.* Reservations: Manager, 78 Kamakshi Amman Sanadhi Street, Kanchipuram.

THIRUKALIKUNRAM, 44 miles away, has a temple on its hilltop visited every day at noon by two white eagles. According to popular belief these kites come from Benares to feed at the hands of the priest. There is a large Siva Temple in the middle of the village with a hundred pillared hall. **Route:** Saidapet, Tambaram, Chingleput, Thirukalikunram.

KOVALAM (Covelong) is a nice beach and a small fishing settlement. It was originally a port built by Saadat Ali, Nawab of Carnatic, and it was here that the French general Laboudonnais landed his troops in 1746. It was taken by Clive in 1752 and destroyed. The beach is separated from the mainland by the canal running from Madras to Mahabalipuram. **Route:** Adyar, Lattice Bridge, Kelambakkam and then a sandy road about a mile long. Bus 19-A from Madras Broadway (for Mahabalipuram).

Accommodations: The Government is building a 100-room luxury hotel as part of a beach resort project which will also included 20 cottages, 20 cabanas, an open-air theater, a boathouse, and a "yoga and massage center". It is scheduled to be open by 1971.

VEDANTHANGAL, 50 miles by rail, 53 miles by road, is one of India's two bird sanctuaries. Every year after the rainy season, thousands of aquatic birds come here to breed. The best period is between 3 and 6 p.m. when the day feeders return and the night feeders are going out. Carry binoculars instead of approaching the trees. By rail: via Maduranthakan; by road: Saidapet-Tambaram-Chingleput-deviation at 47-1 milestone to Vedanthangal village, 6 miles away. The Madras Co-op Motor Transport Society for

mal Temple built by Nandivarma Malla during the latter half of the 8th century is another example of Pallava architecture, with the vimana markedly similar to that of Kailasnath Temple. The inner surface of the parapet contains a unique sculptural gallery depicting the history of the Pallava dynasty. Non-Hindus are permitted only to the first courtyard.

In Vishnu Kanchi the most noteworthy feature of *Varadarajaswami Temple* is the 100 pillared *mandapam* (hall), a masterpiece of the Vijayanagar artisans (16th century). Particular mention should be made of the riders on horseback, the beautiful figures of "Rati" and "Manmatha" on a parrot and a swan, and the intricately carved chains cut out of single granite stones seen in the corners of the hall.

ex-Servicemen, Madras 1, runs four buses a day from Chingleput to Vedanthangal. No restaurants or tea-stalls.



SHOPPING. Kanchipuram silks and silk sarees are the things to buy here. Lace, handcrafted articles like canework, leather and metal goods are also good bargains. If you buy anything outside government emporia, haggle: hotel souvenir shops and tourist shops are often selling pieces of "wood-carving from an ancient temple" and "genuine South Indian bronzes". Remember that these have found their way long ago into museums in India and all over the world. What you are offered are sometimes excellent imitations that acquired their *patina* by being buried in a field for a couple of years. Their esthetic value is there but they have no collector's value—therefore pay accordingly.

Below is a list of Madras shops dealing in articles that might interest visitors:

Jewelry: Bapalal & Co., 47/50 Rattan Bazar; Surajmal's, 313 Esplanade; Veeumsee Jewellers, 112 Bose Road; Ramiah Chetty, L.I.C. Buildings, Mount Road. **Handicrafts:** Cottage Industries Sales Emporium, 166-A Mount Road; Coronet, 1/115 Mount Road; Handicrafts Emporium, 9 Mount Road; Victoria Technical Institute (Cottage Industries), 151-B Mount Road. **Silks and Sarees:** Cooptex Silk House (Madras State Handloom Weavers Coop. Society) 2-B Luz Church Road, Mylapore; Handloom House, 9 Rattan Bazar; Khadi Gramodyog Bhavan Emporium, 190 Mount Road; Radha Silk Emporium, 4 Sannadhi St.; Rama Emporium, 71-72 Rattan Bazar.

The principal haggling centers in Madras are Moore Market near Central Station and Pycrofts Rd., Triplicane.

SPORTS. The tourist season coincides with the Madras *racing* season held at Guindy, a few miles out of town. For those interested in golf there are links at the Cosmopolitan Golf Club at Saidapet, four miles from the city, and at the Gymkhana Club within the Guindy race course. Madras is also one of the principal centers for all-India *cricket* matches against visiting teams, usually taking place in January. It also offers excellent facilities for *tennis* and other sports. For *swimming* and sea-bathing, the most popular spots are Elliotts Beach and Cathedral Beach. In addition to the big pool on the Marina, there are pools in People's Park and at the Y.M.C.A. College of Physical Education in Saidapet, just off the main road to The Mount.

CLUBS. Madras Gymkhana Club, Mount Road; Gymkhana Guindy Golf Annex; Cosmopolitan Club, Mount Road; Cosmopolitan Club Golf Annex, Saidapet; Adyar Club, Adyar; Madras Club, Chamiers Rd.; Race Club, Guindy; Madras Cricket Club, Bells Road, Chepauk; Presidency Club, Commander-in-Chief Road; Madras Boat Club, Adyar, Madras.

AIRLINES, TRAVEL AND SHIPPING AGENTS. Indian Airlines, 5-6 Mount Road; Air India, 35 Mount Road; Air Ceylon, Hotel Connamara Annex (agents for KLM), Binny's Road; BOAC., 151 Mount Road; SAS, c/o United Liner Agencies, 7 Second Line Beach; Swissair, Connemara Hotel Annex, Binnys Rd.; TWA, 26 Mount Road; Alitalia, 150A Mount Road; Pan American, 8/9 Thambu Chetty Street; Air France, 6/20 North Beach Road; Cathay Pacific, 13/15 North Beach Road.

Orient Express, 35 Mount Rd.; Bharat Travel Service, 310 Linghi Chetty Street; Ram Mohan & Co., 362 N.S. Bose Road; Thos. Cook & Son, 4/5 First Line Beach; Asian Travels, 1 Patullos Rd.; Trade Wings Pvt. Ltd., 193 Mount Road.

MADRAS/Provincial Hotels

Shank Mohammed Rowther & Co., 41 L. Chetty St. (agents for Andaman Islands steamers); Krishna & Co. (agents for India Steamship Co.) 16 First Line Beach; United Liner Agencies of India, 7 Second Line Beach; Volkart Bros., 5/6 Armenian Street; Messageries Maritimes, 6/20 North Beach Rd.; Bombay Co., 169 Broadway; Best & Co., First Line Beach; South India Export Co., 5 Maclean St.; Shaw Wallace & Co., 8/9 Thambu Chetty Street; Gordon Woodroffe & Co. 121 North Beach Road; Binny & Co. Ltd., 7 Armenian Street; Southern Shipping Corporation, 8 Second Line Beach.

USEFUL ADDRESSES. *Tourist Information and Guide Service:* Govt. of India Tourist Office, 35 Mount Rd., and at Airport. *Other Information Offices:* Automobile Association of Southern India, Mount Rd.; Govt. of Madras Information Centre, Govt. Estate; U.S.I.S., Mount Rd.; British Inf. Service, Catholic Centre, Armenian St.; Ceylon Information Office, 3 Shaffe Mohammed Rd..

Photographic dealers: Bangalore Photo Stores, 23 Mount Rd., and Klein & Peyerl, 30 Mount Rd..

Dispensing Chemists: Spencer & Co., Mount Rd.; Wilfred Pereira, 25 Mount Rd..

Hospitals: General Hospital, opposite Central Station; Royapettah Hospital at Royapettah.

There are numerous churches of most Christian denominations.

Yoga Institute: Shivaji Vyyayam Mandal, Bells Rd., Triplicane. The Chief Conservator of Forests, 136 Peters Rd., Madras 14, should be contacted for information about *hunting* (shikar) in the state and the Director of Fisheries, 35/2 Mount Rd., Madras 2, about fishing.

IN THE PROVINCES HOTELS AND OTHER ACCOMMODATION

CAPE COMORIN, Kanya Kumari. The tiny *Cape Hotel* is a pleasant place to stay at; swimming pool for those who do not brave the waves. Inexpensive. The *Tourist Bungalow* charges a little more and has attached bathrooms to its 12 rooms. Also Kerala Governments' *Kerala House*, 12 rooms. Next to Cape Hotel, rock bottom *Rest-House*, no catering. (Contact Exec. Engineer, P.W.D. Nagercoil, a week ahead if possible).

CHIDAMBARAN. *Inspection Bungalow*, rudimentary (authority: Collector of South Arcot, Cuddalore), no catering. About a mile on road to Shiyali: The *University Guest House* is much better, apply to Annamalai University.

COIMBATORE. Reasonable, up-to-date. *Woodlands*, College Road, 43 rooms, and *J.M. English*, Western style, 4 rooms only.

COONOR. Has several good hotels (airconditioning not necessary): the *Ritz* has 29 rooms with baths; tennis; golf near hotel; first class reasonable; *Hampton*, garden, chalets, tennis, golf at Club. *Inspection Bungalow*, cook available if one provides the

food. Several Western style boarding houses. Among the inexpensive Indian style hotels: *Mysore Lodge*, *Tourist Lodge* and *New Modern Lodge*. Also Y.W.C.A., *Stm's Park Rest House*.

COURTALAM. Best Indian style hotel: *Dalavoi House*, inexpensive. Better: *Tourist Bungalow*, apply District Collector, Palayamcotta or just walk in. *Forest Rest House*, no catering (one week's notice to District Board, Tirunelveli). Simple *Travellers' Bungalow*, apply same.

DHANUSHKODI. Embarkation point. *Travellers Bungalow*, no catering (District Board, Ramnad).

KANCHIPURAM (see *Excursions from Madras*).

KODAIKANAL. Swiss chalet-type mountain hotels: *Carlton*, 26 rooms with bath, first class reasonable; tennis, golf links nearby. *Holiday Home*, 60 rooms with bath; near links, moderate. Excellent boarding homes: *Laughing Waters*, on shores of Kodal Lake, tennis, moderate; *Mrs. Logan's*, quiet location 3 miles out. Car available; inexpensive; *Stirling Guest House*. Also: *Park View Rest House*

and Highway Travellers Bungalow.

KOTAGIRI. Best: *Denham Boarding House*, Western style inexpensive. Small and simple *Travellers Bungalow*, no catering (write Assistant Engineer, Coonoor.) Also: Vegetarian Indian style *Modern Café* hotel, rock bottom.

KUMBAKONAM. Rudimentary *Tourist Bungalow*, see Commissioner of Municipality.

MAHABALIPURAM (see *Excursions from Madras*.)

MADURAI. No Western style hotel but the new airconditioned *Pandyan*, Race Course Road, 57 rooms, will fill the bill. Also the *Palace*, *College House* and *Midland*, all partly airconditioned and moderate. Or the excellent *Circuit House* (authority: Collector, Madurai) or the new *Tourist Bungalow*—Class I, 10 rooms (Manager) and II, 28 rooms (Govt. of Madras Tourist Office, Madurai). The *English Club* at the other end of the green has a few rooms with attached baths. Ditto for *Union Club*. If everything is booked up try your luck at the station: 11 *Railway Retiring Rooms*.

NEYVELI. Northwest of Chidambaram. Excellent new *Circuit House*.

OOTACAMUND. The *Cecil* is very good, as is *Savoy*, 46 rooms with attached baths, large garden; same management as the *Connemara*, Madras; both moderate to first class reasonable. Make yourself a member of the *Lawley Institute*, an exclusive residential club with 23 single rooms and 4 family suites, or tarry at the *Ratan Tata Officers Holiday Home*, where civilians are admitted by paying a little more. Two high-class guest-houses: *Willingdon House* near Tourist Office and *Rose Mount* near Ootacamund Club, both moderate. There are some very good Indian style hotels: the Vegetarian *Dasaparakash* with 25 rooms and 20 suites, inexpensive; *Modern Lodge* and *Woodlands*, both vegetarian, almost

RESTAURANTS. The only restaurants worth mentioning—apart from the hotel restaurants in Pondicherry where there might be a hint of French *tour de main*—are the ones at Ootacamund: *Shinkow's Chinese*, *Sunny Side* and *Irani*; in Upper Coonoor: *Davis*. Atherwise better stick to Indian places.

MUSEUM. *Gandhi Memorial Museum*, Madurai, was opened recently and has an interesting collection of photographs and exhibits about the life of

rock bottom. *Connemara Cottage* is reality an *Inspection Bungalow* and you'll have to get the Ootacamund P.W.D. Sub-Divisional Officer's permission. Same applies to *Westmere Bungalow* near the lake. Y.W.C.A.'s *Eastbourne Villa* accepts visitors of both sexes and families.

PONDICHERRY. Two good hosteleries: the *Grand Hotel d'Europe*, rue Suffren, with attached bathrooms and the slightly cheaper *Continental*, Beach Rd., both inexpensive.

TANJORE. The badly needed Govt. of India *Tourist Bungalow*, opposite *Cosmopolitan Club*, Trichy Rd., is now ready and can accommodate six guests; (reserve Manager, Bungalow, Tanjore). *Inspection Bungalow*, no catering. (Seven days advance notice to District Collector, Tanjore.) Our advice: go to Tanjore Junction which has 6 *Railway Retiring Rooms* with attached bathrooms.

TIRUCHIRAPALLI. *Ashby*, Junction Rd. in the Cantonment area, 10 doubles with attached bathrooms, moderate. The *English Club* has a few rooms with bath, moderate. Two quite comfortable Indian style hotels, *Udipi Boarding Lodge* and the *Midland* (has airconditioned doubles), both rock bottom however. The Govt. of India *Tourist Bungalow*, 12 singles, 8 doubles, has been opened near the Central Jail on the way to the airport. Reserve: Manager, Gov't. of India Tourist Bungalow. The Collector, Tiruchirapalli, should be contacted for accommodations at the *Circuit House*, near Subramanyapuram, the much simpler *Travellers Bungalow*, both in Cantonment area.

TIRUNELVELI. *Travellers Bungalow* with no meal facilities (contact Commissioner of nearby Palayamcotta Municipality).

TIRUVADI. *Inspection Bungalow*, no meals (apply Collector, Tanjore).

TUTICORIN. P.W.D. *Inspection Bungalow*, no meals (contact Collector, Tirunelveli).

MADRAS/Provincial Practical Information

Mahatma Gandhi. There is also an exhibition of arts and crafts of South India.

Art Gallery, Tanjore, located in the Tanjore Palace. Collection of Chola sculptures and bronze images.

Saraswathi Mahal Library, Tanjore. Collection of rare manuscripts and publications in various languages, on a variety of subjects, e.g., medicine, dance, music, etc., of Raja Serfoji, the former Maratha ruler of Tanjore.



EXCURSIONS IN THE NILGIRI HILLS. From Ootacamund: *Avalanche*, fifteen miles away at the foot of the Kundah Hills. *Mukurti Peak and Dam*, about 21 miles from Ootacamund on a motorable road. Boating and fishing. There is an Inspection Bungalow, reservation: Divisional Engineer, Glenmorgan. *Glenmorgan*, picnic spot sixteen miles from Ootacamund with an Inspection Bungalow. Reservation: Divisional Engineer, Glenmorgan.

Kundah Project, 22 miles away. This hydro-electric scheme is being carried out with the help of the Canadian Government under the Colombo Plan. The drive through picturesque scenery and many tea and coffee estates is most enjoyable.

Mudumalai Wild Life Sanctuary. This 114 sq. mile sanctuary is 40 miles away on the Ootacamund-Mysore Road. Wild animals seen in the reserve are tiger, leopard, slothbear, elephant, bison, sambar, chital, barking deer, etc. There is a Forest Rest House (two suites of rooms with cook). Reservation: State Wild Life Officer, Peter's Road, Royapettah, Madras 14 or Range Wild Life Officer, Kargudi, The Nilgiris.

From Coonoor: *Law's Falls*, about $4\frac{1}{2}$ miles from Coonoor—four miles on the Coonoor-Mettupalayam Road up to Wenlock Bridge and uphill by foot-path short cut. A pretty cascade under the junction of the Kateri and Coonoor rivers. Buses available up to 4th mile.

Lamb's Rock, about six miles from town up to Hebron School and from there by *Lamb's Rock Road*, metalled and motorable, and about six furlongs on foot. A sheer precipice of several hundred feet, it commands a grand view of the plains. No buses. *Lady Canning's Seat*. About 4 furlongs down from *Lamb's Rock* by a bridle path. Recognizable by a small summer house; commands a panoramic view of the tea estates. *Dolphin's Nose*: about one mile by bridle path down from *Lady Canning's Seat*. A promontory overlooking the plains. Favorite picnic spot.

Plantations. An interesting visit to some of the numerous tea and coffee plantations can be made through the United Planters Association of South India (UPASI) headquarters at "Glenview", 2 miles from Coonoor Station.

From Kodaikanal (on foot): *The Solar Physics Observatory*, at 7,688 ft. above sea level, and 2 miles from the Lake is the only one of its kind in India. Visitors are allowed between 10 a.m. and noon on Fridays or by previous appointment with the director. *Coaker's Walk* runs along the steep southern face of the Kodai basin and commands a fine view of the plains as far as Madurai. *Fairy Falls*, about 3 miles away. At the bottom of the falls there is a bathing pool; good picnic spot.

By car: *Pillar Rocks*, $4\frac{1}{2}$ miles away, are three imposing boulders, about 400 ft. in height. *Doctor's Delight*, 2 miles beyond *Pillar Rocks*, commands an even finer view than *Pillar Rocks*. The *Silver Cascade* can be seen as the tourist approaches Kodaikanal by the Main Ghat Road (5 miles).

Perumal Peak (7,329 feet). This is a day's trip. From *Neutral Saddle*, which is about 7 miles from Kodaikanal by road, the 5 hours climb begins. On a clear day, the view is wonderful.

SHOPPING. Almost every part of Madras State has something to offer: the silky mat of Pattamadai (in Tirunelveli district), the handwoven silk

MADRAS/Provincial Practical Information

as well as cotton made in Madurai, Salem and Kanchipuram; the pile carpets of Salem. There are articles made of the leaf and fiber of the palmyra at Tirunelveli, the bell-metal and brassware of Kumbakonam, the stone images of Katpadi and the ceramics and glazed pottery of Tanjore.

Best shopping addresses: at Courtalam, *Madras Khadi Department Store*; in Madurai: *New Mandapam* for brassware and bronzes (but not old ones); in Tanjore, *Gandhiji Road*; in Tiruchirapalli: *Big Bazar* and *Worigur* (handloom sarees). In nearby Srirangam the shops next to the temple sell some interesting brassware.

CLUBS AND SPORTS. Coonoor: *Gymkhana Club* has an 18-hole golf course; Madurai: *The Union Club, Cosmopolitan Club, English Club*; Ootacamund: *Gymkhana Club*, 18-hole golf course; *Lawley Institute*, tennis tournaments; *Race Club*, racing season April/May; the *Hunt Club* maintains kennels and runs packs of English foxhounds; point to point races on Wenlock Downs in August. *Ootacamund Cricket Club*; *Ootacamund Club* and *Ladies Club*. Row and motor boats available at Ooty Lake. Pondicherry: *Cercle de Pondicherry*, *Place du Gouvernement*; *Rotary Club*, *Course Chabrol*. Tanjore: *Cosmopolitan Club*, *Trichy Rd.*; *Union Club*, opposite Clock Tower, both have tennis courts; *Rotary Club* meets at *Union Club* premises; Tiruchirapalli: *Union Club*, *Promenade Rd.*; *Rotary* meets every Monday at *Hotel Ashby*.

USEFUL ADDRESSES. *Tourist Information and Guide Service*: Madurai, *Tourist Office*, 180 West Masi St. and a desk at railway station; Ootacamund, *Tourist Office*, *Commissioner Rd.*; Pondicherry, *Chief Commissioner's Office*; Tiruchirapalli, *Municipal Office* or *Ashby Hotel*.

Indian Airlines: *India House*, *Trichy Road*, *Coimbatore*; *Pandyan Bank Bldg.*, *Madurai*; *Ashok Bhavan*, *Junction Rd.*, *Tiruchirapalli*.

A.A. of Southern India: *Coimbatore*, 117-A *Trichy Road*; *Madurai*, *West Veli Street*; *Ootacamund*, *Charing Cross*; *Salem*, 11 *Cherry Road*; *Tiruchirapalli*, 4 *McDonald Road*.

Shooting and Fishing in *Nilgiri Hills*: contact *Nilgiri Wild Life Association*, *District Forest Office*, *Ootacamund*.

Hospitals: *Erskine and Mission Hospitals*, *Madurai*; *Raja Mirasdar District Hospital*, *Tanjore*; *Govt. Headquarters Hospital*, *Tiruchirapalli*.

Church Services of all Christian denominations in most of the large cities.

Yoga Institutes: *Modern Physical Culture Institute*, 7 *North Krishnan Koil Lane*, *Madurai*.

South Indian Classical Dancing Schools: *Bharata Natya Vidyalaya*, *South Rampart*; *Ponniah's Bharata Natya Kalluri*, *West Main Street*, both at *Tanjore*.

EXPLORING MADRAS

Madras is the fourth biggest city in India—outranked only by Delhi, Bombay and Calcutta for the dubious distinction of cramming as many people as possible into one place—but, fortunately, you would never know it. It sprawls over fifty square miles with few tall buildings to mar the impression of an easy-going market-town. This welcome feeling of spaciousness is enhanced by Madras' waterfront on the Bay of Bengal, one of the world's largest and most beautiful beaches.

All in all, Madras is a very fitting introduction to South India. Its "tourist musts" are few and far between, which means that

MADRAS/National Gallery

you can take them at your own pace while mainly savoring the scenes of the South. Of course, there is nothing to stop you from sweltering up the spiral staircase of the Madras Lighthouse (actually a tower in the High Court building) for a worth-while view of the heart of the city from a 160-foot high vantage point. But the grace of the Tamil women of South India in the streets of Madras is equally worth-while as a view. They have a poise and a self-assurance probably not to be found anywhere else in India; they carry the civilization of thousands of years. Sarees are not worn in the same manner as in Northern India and the men dress differently too: instead of the white *dhotis* of the North, they wear often brightly-colored *lungis*, something like Polynesian *pareos*.

It is quite fitting that gracefulness should be present in Madras in such liberal quantities. It is in Madras National Art Gallery that you will find the famous bronze of the Chola period (10th century) of Nataraja-Siva in the cosmic dance pose. Although it is but a statuette standing about two feet high, this beautifully executed metallic image seems to be constantly moving. This has a rare artistic appeal and has thus become the symbol of Indian art recognized all the world over.

India's "conservatory" of classical dancing is at Kalakshetra in the Madras suburb of Adyar. No visitor should leave Madras until he has seen a Bharata Natya dance. Many of these dance recitals are about Krishna, the most popular of Vishnu's nine incarnations, symbol of the ideal man, and the girls who dance them seem to be expressing their infatuation with the god, described in one prayer as "Lord Krishna, with eyes like lustrous pearls, head bedecked with peacocks' feathers and body the hue of Heaven". In their performance, these dancers exhibit perfect control over every muscle in their lithe bodies as they execute movements with clockwork precision. When you have seen a Bharata Natya dancer move her neck while keeping her head absolutely motionless, you will appreciate what we have in mind.

Paradoxically, this least-Westernized of India's Big Four cities is also its oldest European settlement. The written records trace the first European foothold in Madras back five hundred years to the Portuguese, but they were only late-comers. Tradition says that Thomas the Apostle, "Doubting Thomas", came here as a missionary to India and that he was martyred on St. Thomas Mount (near what is now the Madras Airport)

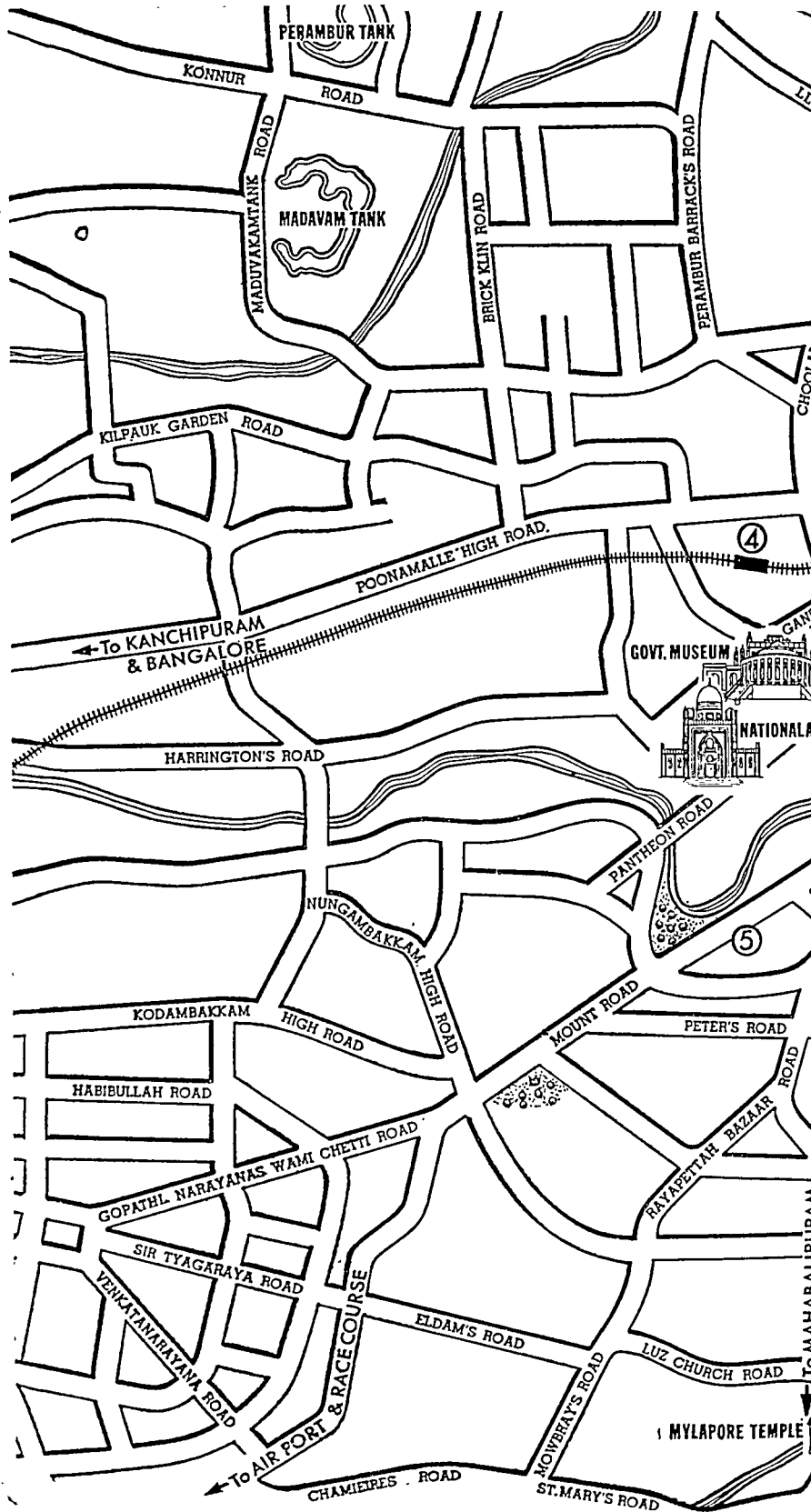
in 78 A.D. His name has survived in San Thomé, a pleasant residential section of Madras on the sea, and in the Cathedral of San Thomé, built on the site of a church which the Portuguese erected when they came to Mylapore, now a section of Madras.

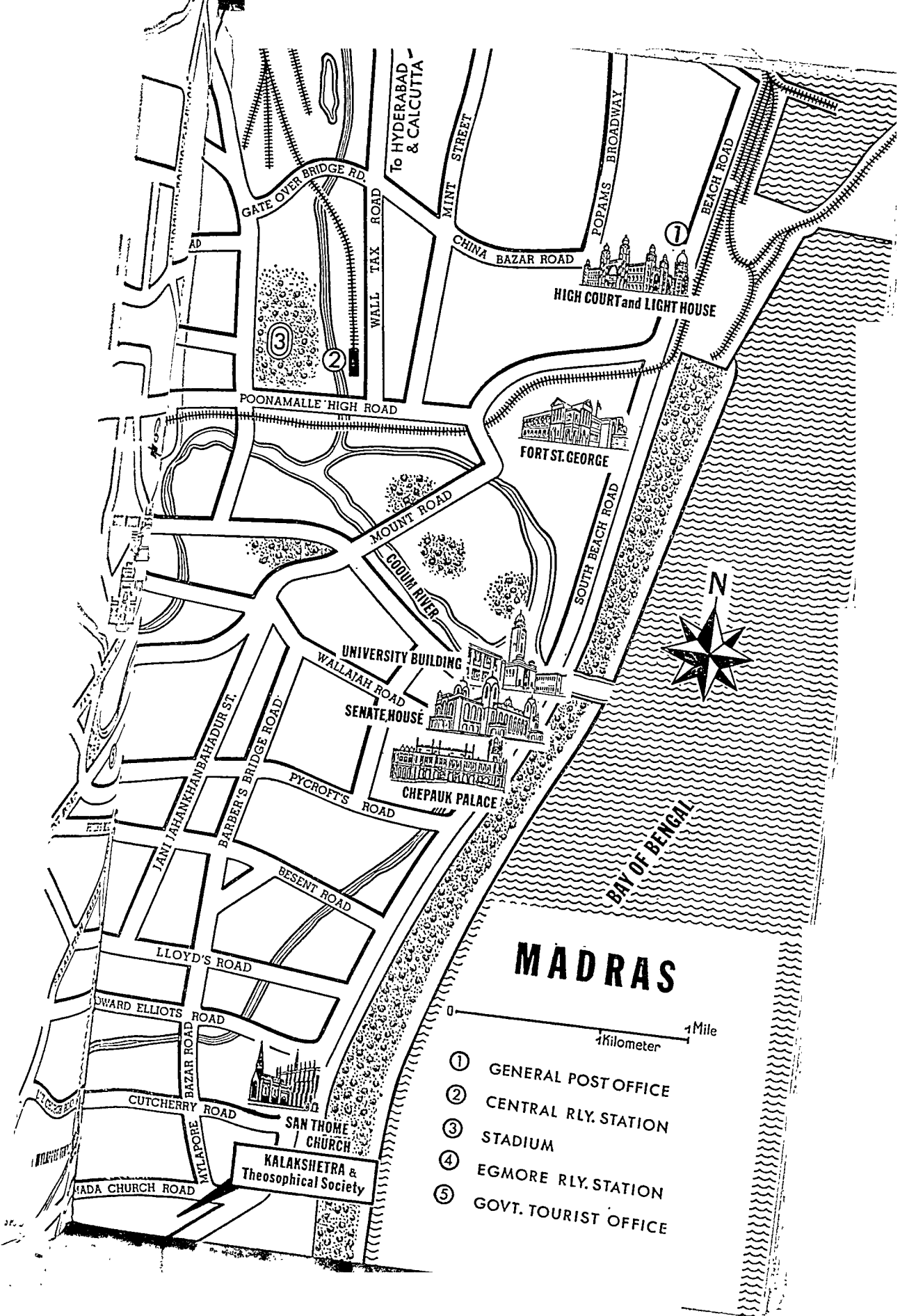
Fort St. George, the Original Madras

Strictly speaking, though, the history of Madras began with the history of the British in India. In 1639, twenty-five years before the British reached Bombay and fifty years before they arrived in Calcutta, the Raja of Chandragiri gave Francis Day a lease on the site of Madras, then known as Madraspatnam, to open a trading post for the British East India Company. The following year work was begun on Fort St. George which was finished in 1653. From this stronghold, Britain held Madras until India achieved independence, with the exception of a two-year period beginning in 1746, when Dupleix took it for France, only to lose it again in 1748. Fort St. George is tightly interwoven with the swashbuckling story of the struggle for India in the 18th century. It was here that Robert Clive came in 1743 as a modest clerk for the East India Company. When Fort St. George surrendered to the French, Clive escaped and metamorphosed from a clerk into an officer in the army of the East India Company. By the time he was 30, he had become governor of Madras and he was well-launched on that shooting-star career which saw him preserve India for Britain only to die by his own hand in disgrace back in his native England.

Modern Madras has grown around Fort St. George and the old fortress is as good a place as any to start a tour of the city. Its twenty-foot walls still stand, looming over the center of Madras and the busy Mount Road section. Behind them, you can stroll through several pages of history. Clive's house is to be found on the corner of Charles and James Streets and Colonel Wellesley, who later became the Duke of Wellington, lived in another old home, Wellesley House, which can be seen within the fort.

Also inside Fort St. George is the oldest Anglican church in India, St. Mary's Church, consecrated in 1680. The records show that one of its most generous benefactors was Elihu Yale, the Boston-born English merchant who also showed his generosity to the university now bearing his name. Yale, too, was a governor of Madras, although his term in office was not as





- ① GENERAL POST OFFICE
- ② CENTRAL RLY. STATION
- ③ STADIUM
- ④ EGMORE RLY. STATION
- ⑤ GOVT. TOURIST OFFICE

MADRAS/George Town

memorable as that of Clive. Finally, you might take a look at the Fort St. George Museum, once used as an exchange by the merchants of the East India Company.

George Town, the original Madras, lies behind the fort and the best way to take it in at a glance, is to make that climb we mentioned earlier up to the top of the lighthouse standing over the High Court. From here, you overlook streets bearing such names as China Bazaar Road, Evening Bazaar, Portuguese Church Street and Armenian Street, all reminiscent of the history of Madras as a center of international trade for four centuries. Madras Harbour to the north is one of India's finest, although it has existed less than a century. It is completely artificial.

Marina Beach and Other Sights

South of Fort St. George along the Bay of Bengal, Madras puts on its best face. South Beach Road runs past Madras University, the Senate House, and Chepauk Palace (the Nawabs of the Carnatic once held court in this Moorish-style structure which is now a government building). This is the Marina, the shore drive which every Madras citizen proudly tells you is the second biggest beach in the world. The Marina itself, an elegant promenade with flowerbeds along its lanes, is easily the equal of its close kin on the coasts of the French or the Italian Riviera and its glistening sand beach stretches two or three hundred yards wide with never a sign of the Riviera-crowds. Unfortunately, there is a good reason for this emptiness: the waters off the Marina are infested with sharks and swimming is not at all recommended. As a consolation, there is a handsome swimming pool on the Marina, right next to the Madras Aquarium where predatory fish are separated from humanity by a glass wall.

Near the Aquarium is another memento of East India Company days, an old building known as the "Ice House". This was used to store ice brought all the way from New England by Yankee seafarers for the benefit of sunbaked businessmen in the pre-airconditioning age.

The shore road then continues south to the San Thomé section and San Thomé Cathedral. You would be well-advised, though, to stray inland into the old Indian section of Mylapore. This was the home of Tiruvalluvar, the Tamil poet who lived in the 2nd century A.D. and wrote the Kural, the greatest of

all works in the Tamil language. It is still recited reverently today in South India.

Mylapore also offers quite a contrast to the European religious architecture found in the San Thomé Cathedral and St. Mary's Church. It is the site of the celebrated Kapaliswarar Temple, dedicated to Lord Kapaliswarar, that is Siva. The sawn-off pyramid of its *gopuram* or entrance shatters the horizon far more violently than the slim spire of San Thomé. This entrance is probably also your introduction to the temple architecture of South India. Every year, a festival is held at this temple to commemorate the miracle wrought by Tirugnanasambandar (sorry, South India is full of names like these), a Shaivite saint who resurrected a dead girl. Another ancient temple in Madras is Parthasarathi, a shrine dedicated to Vishnu in the Triplicane section of the city. This is supposed to have been built by one of the early Pallava kings in the 8th century and offers some interesting carvings.

If you have time to wander through Madras, we certainly recommend a visit to the National Art Gallery on Pantheon Road, the home of the statue of Nataraja as well as some other superb bronzes. Nearby is the Government Museum containing sculpture and architecture produced by the Dravidian dynasties that once ruled South India. On Mount Road in the heart of the city stands Rajaji Hall where the governors of Madras formerly resided—and still do in the form of an impressive collection of their portraits.

The immediate outskirts of Madras offer the Church of Our Lady of Expectation on St. Thomas Mount, where the saint is said to have been martyred. This church was built in the 16th century on the foundations of an earlier church which St. Thomas himself is supposed to have erected.

You might also want to take a short jaunt south beyond the Marina to the headquarters of the Theosophical Society, just over Elphinstone Bridge on the Adyar River. The grounds of the society contain one of India's three biggest banyan trees (there's room for 500 people under its branches). On the other side of Elliot Beach Road in Adyar is the Kalakshetra school where classical Indian dancing is fervently taught. Other arts as well are encouraged under its roof and this is a place to see the ancient designs of Indian textiles reproduced anew.

Frankly, there is nothing very imperative about seeing any of this. We've just given you a few suggestions so that you

will have a good excuse to roam Madras, taking in its scenes of South Indian life, whether in the crowds around its temples or on the rollers of the Bay of Bengal where hardy fishermen venture forth aboard catamarans. Madras also offers Guindy Race-Track and Guindy Park, a national park complete with local fauna and flora, not far from downtown Mount Road and your hotel. Its easy-going air is enhanced, too, by the fact that the textile mills turning out Madras cloth have been displaced as the city's biggest industry by the far more cheerful occupation of making films. You could call Madras one of India's three Hollywoods—the other two being Bombay and Calcutta. Madras itself makes films in three languages—Tamil, Telugu and Hindi.

Excursions from Madras

As far as the traveler to India is concerned, the borders of Madras stretch forty miles south and fifty-seven miles southwest to Mahabalipuram and Kanchipuram, for no visit to the capital of South India ever fails to include these two monuments to the glory of the Pallava emperors (to tell the truth, there's not much point in coming to Madras unless you make this excursion). Here, we suggest a triangular trip by car—it can be duplicated by train or bus—to take in the two ancient cities. For the man who does not want to overlook anything, a run to Vellore from Kanchipuram on the western tip of our triangle would certainly be rewarding as well.

Luckily, there is now a good road between Madras and Mahabalipuram, exactly thirty-seven miles to the south on the Bay of Bengal. This was once the main harbor and naval base of the great Pallava empire whose capital was in Kanchipuram. Though the reign of the Pallavas waned some 1,200 years ago, it is still very present at Mahabalipuram, the "city of the seven pagodas".

It is nothing less than a breathtaking display of masterful sculpture carved out of solid rock. Here, man has worked nature itself into sublime art—although Nature is now taking her revenge, for the salt spray of the Bay of Bengal is carving the rock temples once more.

The so-called pagodas of Mahabalipuram are actually known as *rathas*. Five of them represent chariots although, to a Western eye, they resemble pyramids cut off by flat roofs. Their walls are a picture-book of Hindu mythology.

The most famous of the *rathas* consist of a group of five chariots dedicated to five Pandava princes and their wife-consort, Draupadi. Near these delicate temples, life-sized stone statues of an elephant, a lion and a bull seem to be mounting guard. These temples are not overpowering but small and well-proportioned (some measure no more than 35 by 45 feet).

The *rathas*, which were once whale-back outcroppings of rock, are only one form of Pallava sculptures in Mahabalipuram. Some of India's most animated Hindu sculpture is to be found in the cave temples hollowed out here. We urge you to visit the Mahishasuramardini Mandapam where you will see the thrilling story in stone of the fight between the goddess Durga, riding a lion in her struggle against evil, and Mahishasura, the buffalo demon. Another bas-relief here shows the god Vishnu sleeping on the coils of a serpent. Quieter pastoral scenes from the life of Krishna can be seen in the Krishna Mandapam cave temple.

But the *pièce de résistance* at Mahabalipuram is the "Penance of Bhaghirata", the world's largest bas-relief, a masterpiece of composition despite its gigantic size (it measures 80 feet long with an average height of 20 feet). This has been called a fresco in stone and its vitality makes its figures appear to be alive. The most prominent of its myriad characters is a group of elephants, one of them seventeen feet long. It is also popularly known as "Arjuna's Penance."

You probably will leave Mahabalipuram with a poignant impression of its surviving Shore Temple, defying the sea with waves breaking at its very base. Believed to have been built by King Rajasimha in the 7th century, it is a tall, graceful pyramid crowned by an octagonal dome and with a smaller tower of exactly the same conception next to it. Surrounded by a row of bulls carved out of solid rock, the Shore Temple stands with its back to the sea, rising up starkly against blue waters with a white wreath of foam. There were once two or three more temples along the shore, but only one has withstood time and the sea for twelve centuries.

Kanchipuram, the Golden City

From the port of the Pallavas to their capital at Kanchipuram is an easy 40-mile trip inland with one of India's holy cities as your destination. On the way, you probably will be tempted to stop at Thirukkalikunram, eight miles west of Mahabali-

MADRAS/Ranchipuram

puram, where a small temple stands on top of a hill 500 feet high. There, every day just before noon, a priest feeds two white kites. These sacred birds are believed by the faithful to be the spirits of two saints. In the village itself at the foot of the hill, there is also a handsome rock temple dedicated to Siva.

City of a thousand temples, Kanchipuram still contains no less than 124 shrines. Kanchipuram is sacred both to Siva and Vishnu, which makes it an important stopping-place for the Hindu pilgrim making his rounds of the seven holy cities of India (the six others are Hardwar, Ujjain, Benares, Mathura, Ayodhya and Dwarka). This is the "Benares of the South" and its religious architecture is on a fitting scale.

The first temple to be raised in Kanchipuram was the work of the Pallavas. Typical of their architecture is the Kailasanatha temple, dedicated to Siva. This temple, believed to be 1,200 years old, contains some excellent 7th and 8th century paintings on the walls of the tiny cells around its courtyards. More paintings, among the best examples of Hindu murals, are to be found in the Vaikunthanatha Perumal Temple, built by the Pallava emperor, Nandi Varman II. Sculptures here relate the wars fought by the Pallavas and the Chalyukas.

It is the later temples of Kanchipuram, though, which give it its skyline, a series of overpowering gopurams. For example, one of the entrance gopurams of the Ekambaranatha Temple, built in the 16th century, stands 188 feet high with no less than ten stories of intricate sculpture.

Smaller, but probably more pleasing to the eye, is the 100-foot tower of the Varadarajaswamy Temple. This temple is known for its hall of 96 pillars decorated with interesting sculpture. You will probably also appreciate the handsome pavillions standing in its courtyard.

Kanchipuram's Pallava temples were built by two rulers, Mahendra Varman and Mamalla Narasimha Varman, who founded Mahabalipuram. They patronized not only architecture and sculpture, but all of the arts, transforming their capital into one of India's greatest centers of learning. Hindu and Buddhist philosophies flourished side-by-side here.

In later centuries, Kanchipuram remained important under the Pallavas' successors, the Cholas and the Rajas of Vijayanagar. Even today, it is far from a dead city, unlike Mahabalipuram by the sea. Pilgrims flock here by the hundreds of thousands every year and it has also maintained its reputation as a silk-

weaving center. "Conjeevaram saree" (that was the English name of Kanchipuram) is still synonymous for the best in Indian silk sarees.

From Kanchipuram, it is a short run back to Madras, finishing the triangle we mentioned earlier. Or else, you might want to strike out 35 miles to the west to Vellore on the banks of the Palar River. The heart of Vellore is its fort, built in the 13th century and still in excellent condition as an example of military architecture despite a long and bloody history of battles. The last siege of Vellore occurred in 1857 during India's first struggle for independence against the British.

Impressive gates lead you into the fort after crossing its surrounding moat. There is an exquisite temple of Siva, probably built in the 14th century, inside the fort and, since it is no longer used, you are free to wander through its halls. Sculpture on its ceiling and pillars is particularly rich.

A Sleepy French Town in Tropical India

The main road south from Madras keeps company with the Southern Railway line a good part of the way. At Tindivanam, you would be well-advised to detour west 41 miles through Gingee by road to Tiruvannamalai and one of South India's largest temples. Sprawling over 25 acres, the Arunachala temple is dedicated to *Tejo Lingam* (the fire incarnation of God). Here, a *gopuram* rises 200 feet with eleven sculptured stories. Behind it in the temple grounds is a magnificent courtyard of a thousand pillars. The Arunachala Temple lies at the foot of a hill which comes to life during the Karthikai Deepam festival during the full moon around the end of November. Then a huge fire is lighted on top of the hill to guide pilgrims to the shrine of a Hindu saint.

Back in Tindivanam, you are now due for quite a change in atmosphere on your next leg, twenty-four miles southeast to Pondicherry. The atmosphere of a sleepy French provincial town still prevails here although this former tiny enclave was returned to Indian administration in 1954 after 250 years of French rule. Near its handsome Government House by the sea is a statue of Dupleix, the unsuccessful rival of Clive, who governed Pondicherry for forty years in the 18th century. The French provincial touch is completed with a statue of Joan of Arc and a monument to the *poilus* of the First World War. Pondicherry's French schools still attract Indian students al-

MADRAS/Nataraja Temple

though it has lost much of its delightful atmosphere as a Latin island in puritanical India. Its cafés offer a refuge for the thirsty traveler in the South.

Forty miles south along the coast is the awesome 9th-century temple of Nataraja at Chidambaram. This temple covers thirty-two acres of a flat plain lying between two rivers and all of it is dedicated to the god Siva in his aspect as the Cosmic Dancer. Two of the temple's four gopurams of granite (no one knows how the granite reached Chidambaram, for there is none to be found within fifty miles) are covered with sculptures illustrating the 108 positions of Natya Sastra, the Indian science of dancing. Within the walls of the Nataraja Temple, there are five courts, of which most striking is the Raja Sabha with its thousand pillars and measuring 340 feet long and 190 feet wide. Here, the Pandyas and the Cholas—two of the four dynasties which built Chidambaram—held their victory celebrations. Another court, the Nritta Sabha, represents a heavenly chariot carved out of stone. Finally, in the sanctum of the temple, is Nataraja himself, a beautiful statue of Siva the Cosmic Dancer cast in an alloy of five metals.

Vishnu is also worshiped at Chidambaram, although his Govindaraja temple is overshadowed by the shrine of Siva. This is a more recent work and it does contain an excellent statue of Lord Vishnu lying on a bed of snakes.

Not far from these shrines of ancient India at Chidambaram is a modern seat of learning, Annamalai University, one of the best in the south.

Tanjore, Showplace of Chola Architecture

Time turns back as you penetrate further and further into the Deep South of India. This impression becomes particularly strong on the next leg of your journey for now you turn inland, away from the coast and its superficial European overlay. For example, forty-six miles from Chidambaram on the road or railway to Tiruchirapalli, you encounter one of the oldest cities of the south, Kumbakonam, on the banks of the Cauvery River giving life to its surrounding delta. Kumbakonam lives in very much the same way as it did before a highway or a railway ever reached it. Its craftsmen still make traditional gold and silver jewelry, and its gardeners still tend their betel vines. Kumbakonam betel is reputed to be the best in South India. Just ask any chewer.

The old city has 18 temples with some exuberant Hindu sculpture on the Ramaswamy temple in particular. Once every twelve years, pilgrims invade Kumbakonam for a bathing festival in its holy Mahamakham Tank.

Kumbakonam will whet your appetite for a particularly choice morsel of South Indian art and architecture half-an-hour away. This is Tanjore, lying at the foot of what has been called India's greatest temple. Tanjore was the capital of the Chola Empire that ruled the South from the 10th to the 14th centuries and it was a Chola king, Raja Chola (he held the throne from 985 to 1016) who built the greatest of its 74 temples, the Brihadeeswara.

The tower of this temple was the greatest feat of the Chola architects. It soars more than 200 feet high in that Dravidian truncated pyramid form now so familiar to you. But, in this case, the crowning dome of the tower rests on a single block of granite weighing eighty tons. The block was inched up to the top along an inclined plane that began in a village four miles away.

The main shrine of the temple lies at the end of a paved courtyard and houses a huge lingam. This courtyard is guarded by another gopuram tower. As you near the inner shrine of Brihadeeswara, you will encounter India's second largest statue of Nandi the bull (the biggest is at Lepakshi near Anantapur). Sixteen feet long in black granite, this is the mount of the god Siva. Other sculptures inside the temple draw upon Vishnu and Buddhism for its subjects as well as Siva. The walls of the inner courtyard of the temple are covered with the excellent frescoes of the Chola (10th-11th century) and the Nayak (17th century) periods. These wall paintings are of special interest to lovers of Indian art because, for a long time, the earlier and the really more interesting Chola frescoes lay hidden under the upper layer of the Nayak paintings. Only when the modern archeologist was able to expose the bottom layer did we come to know of the existence of an excellent school of painting in the Chola period, comparable to the famous frescoes in the Ajanta cave shrines.

The Cholas ruled Tanjore from its palace which also was used by the Nayak and Maratha dynasties. It is a huge pile of no particular architectural interest, but it does contain the celebrated Saraswati Mahal Library with 30,000 volumes (8,000 of these are manuscripts written on palm leaves). In Tamil,

Sanskrit, Marathi, Telugu and a number of European languages, it covers subjects running from dancing to astronomy and it represents the fruit of 300 years of bibliomania in the Nayak and Maratha ruling houses.

At Tanjore, you might find time for a few glimpses of the Subramanya Temple, the Sivaganga tank, and the Schwartz Church built by a raja in 1779 to express his friendship for a Danish missionary, Rev. C.V. Schwartz. Close to Tanjore lies Tiruvaiyar, the 19th-century home of Sri Thyagaraja, saint and composer. He wrote more than a thousand songs in Karnatak (South Indian) music.

The Fort of Tiruchirapalli

West of Tanjore and 35 miles by road or rail, you reach Tiruchirapalli, also known as Trichinopoly and, to anyone in a hurry, as Trichy. Tiruchirapalli has always been a seat of power in South India and it bears the scars of wars fought to control it, particularly by the French and English.

The military and architectural heart of Tiruchirapalli is its famed Rock Fort, looming nearly 300 feet over the city on the banks of the Cauvery River. A stone staircase cut into the Rock leads up to the Fort. At its first levels stand the remnants of a huge hall blasted into ruins in 1772, although part of it is still used by shopkeepers. The next storey on the Rock is a hall of one hundred pillars and then the steps lead to the Mathrubhutheswarar Shrine dedicated to Siva. The lingam under the gold-plated dome over the shrine is said to be part of the Rock upon which the temple stands. Finally, at the very top of the Rock Fort, the Ucchi Pillaiyar Koil, a Ganesh temple, offers a breathtaking view of the city and the countryside below.

Temples were not only built on the Rock but carved out of its sides as well. The bigger of the two cave temples was executed by Pallava sculptors who placed seven pillars across its façade and a square shrine at one end of a hollowed-out hall.

Below the Rock, Tiruchirapalli offers several other points of interest including St. Joseph's College, a house where Clive is believed to have lived; Christ Church founded by Schwartz and a large tank, the Teppakulam. Trichy is a busy place, industriously turning out handloomed cloth, cigars, mats, textiles and even several kinds of artificial diamonds.

Three miles to the north, though, the glory of religious India

bursts forth again on Srirangam, an island in the Cauvery linked to the mainland by a bridge of 32 arches. Chidambaram, you remember, was sacred to the followers of Siva. Here, the worshippers of Vishnu come to one of India's largest temples dedicated to their god. The town of Srirangam itself lies almost wholly within the walls of the huge temple and there are no less than seven of these walls. The temple itself really begins when you reach the *mandapam* behind the fourth wall. This is another of those thousand-pillared halls (by actual count, there are 940 pillars) and it is guarded by three gopuram towers over its entrance gates. Pilgrims from all over India come here every year in December for the Vaikunta Ekadasi festival. It is then that the idol of Ranganatha is brought into the mandapam from the inner shrine under a golden dome. This temple houses a beautiful collection of jewelry.

There is another temple, smaller but of much better design, about a mile to the east and this is a shrine of Siva. Here, in the Jambukeswaram pagoda, is a lingam, the symbol of Siva, submerged in water.

The water surrounding Srirangam island is not only holy but useful. In the 11th century, a Chola ruler built a stone dam below the island to harness the Cauvery River. He built it so well that you can still see it today, a sturdy wall 1,000 feet long and 60 feet wide, serving the purpose for which it was built 900 years ago.

The Soaring Towers of Madurai

This is where you throw away all your points of reference and bases of comparison. This is where architecture and sculpture are not passive monuments but living backdrops for scenes that must have once been acted in the cathedral cities of the Middle Ages. This is Madurai, the beating heart of the land of the Tamils and, in our opinion, the high point of this journey south from Madras to the tip of India.

It's 96 miles from Trichy to Madurai—and the trip is not long enough to prepare a traveler for what is in store for him. Madurai was thriving when Augustus took the throne of Rome (coins found here point to the existence of a Roman colony). Until the 14th century, it was the capital of the Pandya rulers of South India who made it the mother city of Tamil literature with their generous patronage of poets and academies. Then the Nayaks ruled Madurai from the middle of the 16th century

to 1743 and their majestic imprint is still fresh. The nine tall gopurams of the Meenakshi Temple raised during their dynasty are your first glimpse of Madurai whether you arrive by car, train, or airliner.

From the air, though, you can also see the two hills of rock marking boundaries between the "sweet place" (that's the meaning of "Madurai") and its surrounding green paddy fields. They are known as Yanai Malai and Naga Malai (the elephant hill and the snake hill). Two miles long, the Yanai Malai of gray and pink granite does seem to resemble a recumbent elephant. The sweetness of Madurai comes from the nectar which fell from the hair of the god Siva upon the city.

It is Siva and his wife, Meenakshi, who are honored in Madurai's greatest man-made landmark, the Meenakshi Temple. This, incidentally, is the first big Indian temple whose towers are in the process of being restored to their original polychrome colors. Concrete moldings and bright fresh paint have replaced the gentle pastels and crumbling stones of weathered Hindu sculpture. The result to foreign eyes is often horribly fascinating. A few hundred incarnations of deities out of the Hindu pantheon leering at you from one of the Meenakshi gopurams are not a sight you will forget in a hurry.

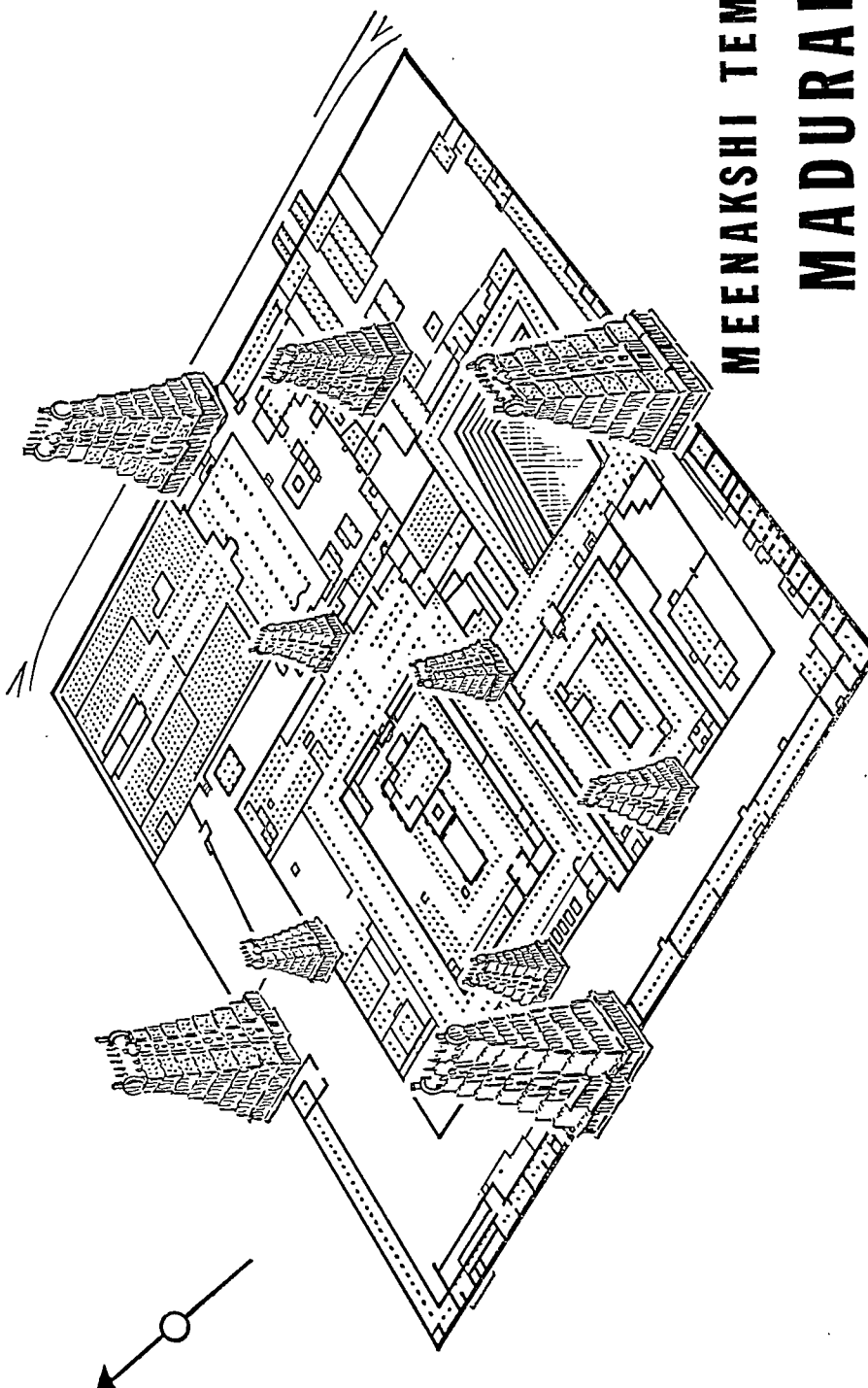
Rich Pandemonium

So leave your inhibitions at your hotel when you set forth to visit the Meenakshi temple. Around it, you will see a pageant of stalls in a permanent bazaar where people seem to be buying or selling mainly holy articles or flowers to be offered to the gods. Passing through these streets you'll be amused by the clip-clop of tonga-horses, the inexhaustible kerbside gossip, the sudden hails of a temple guide to prospective clients.

In this human tide, the Southern women float gracefully, flowers in their jet-black hair and bright sarees draped around their straight bodies. There are more stalls inside the temple, huddled around most of its entrance halls. The swirling life of the Meenakshi temple never abates, for Madurai is known as the "city of festivals" and there seems to be one just about every day of the year. Trumpets and drums and religious chanting constantly fill the air, but do not seem to disturb pilgrims taking a midday nap under the shady arcades.

While the non-believer is denied access, of course, to the two sanctuaries where Meenakshi and Siva, in his incarnation as

MEENAKSHI TEMPLE MADURAI



Sundereswarar, are enshrined, he can visit the rest of the temple quite freely. Hindus have no corporate worship and perform the *pūja* (worship of the gods) either themselves or through the intermediary of a priest.

A legend says that this temple was founded by Indra, the king of the gods, who found a lingam in the jungle and ordered his builders to house this Siva's symbol in a temple. When Indra set foot in the temple, he found that its tank was filled by some miracle with golden lilies. The present-day visitor can see this tank, surrounded by a colonnade (from which you get an excellent view of the gopurams, as well). Worshippers bathe in the tank of the Golden Lily where women perform some marvelous sleight-of-hand that enables them to change sarees without ever appearing to be undressed. In the past, a bath in the lily tank served another purpose: tradition has it that a Tamil author's works were judged here by the simple expedient of placing his manuscript on the water. If it stank, it sank.

The high point of the Meenakshi Temple, however, is its "Hall of a Thousand Pillars" which is always open for visitors. Here, again, the figure is an approximate one; the exact number of pillars is 997. But you will probably be too fascinated even to think of counting them. This hall was built around 1560 and it is as great a work of structural engineering as it is of art. The pillars are a picture-book in stone—and what pictures! They run the whole gamut of human expression from stateliness and grace to lusty humor and ribaldry. It has been said that a visitor can wander through these pillars—which represent a grove of a thousand palm trees where a god was once found—and see something new no matter how often he returns. Some have seen a kinship with the Baroque churches of Western Europe, but this should not be taken too literally. Still, Baroque is about the only European style approaching the exuberance of this Dravidian temple.

Outside the Hall of a Thousand Pillars are...more pillars. But these are the famous "musical pillars" of the Meenakshi Temple and they play musical notes when they are struck. The temple also contains a hall known as the Kambatti Mandapam where Siva in all of his various manifestations is represented on sculptured pillars.

At any time, this temple of Siva and his wife is filled with worshipers pouring oil on minor gods, depositing flower

offerings and going through *pujas* in front of their deities. But its greatest day comes around the end of April during a festival celebrating the marriage of the sacred couple. The wedding is re-enacted in the temple and then the images are paraded through the streets of Madurai. In all, the festive proceedings last three days.

Once outside the majestic entrance gopurams of the temple, you have still to see another example of the architectural mastery of the Nayaks. This is the palace or *mahal* of Tirumala Nayak, a blend of Hindu and Saracen architecture. Its curved dome, which soars without any visible support, is quite an accomplishment. Today, the palace has become a law court with another pageant under its arcades. There, professional scribes write petitions for illiterates, clients consult with their lawyers and the entire backstage life of a courthouse is lived out in the open under the colonnades.

The modern city of Madurai lives side-by-side with its traditions. Spinning and weaving mills turn out some of the best cloth of all South India and the city is an educational center as well. One of its two colleges was founded by an American Protestant mission (Madurai was headquarters for missionaries as early as the 17th century when an Italian Jesuit came here and learned Tamil).

Outside the city in its immediate vicinity, two short excursions are worth making. Three miles from town, there is famous Teppakulam (a tank) with an island temple. In the crowd, milling around the sheet of water, you will easily recognize the groups of pilgrims from the north; their skin is lighter and the womenfolk—subdued and shy—throw their sarees around their heads. Then, eleven miles away, is Alagar Koil with some excellent sculpture in the hall of a temple dedicated to Vishnu. Alagar, by the way, is the brother of Meenakshi in Hindu mythology.

Rameswaram

This first side trip we suggest from Madurai might also be your last leg in South India before arriving in Ceylon by rail or ship. The sacred island of Rameswaram is some 100 miles from Madurai and Ceylon lies only 46 miles away on the other side of Palk Strait. This sliver of land separates the Bay of Bengal in the north from the Indian Ocean and the train ride to this outpost of India offers some unique seascapes.

You'll probably have company on your trip to Rameswaram. The island is one of the main goals of Hindu pilgrims who come here to pay tribute to Rama, that hero of the epic *Ramayana*, who came here in search of his wife, Sita. Rama is one of the ten incarnations of Vishnu and, to many pilgrims, Rameswaram is as holy as Benares.

Both you and the pilgrims will head straight for the Ramanathaswamy Temple, built on the site where Rama worshipped Siva in order to do penance for having killed the ten-headed demon king of Lanka (the ancient name of Ceylon). Rameswaram is so intimately linked with the life of Rama that, to the Hindus, every grain of its sand is considered sacred.

The temple of Rameswaram is probably one of the most beautiful in all India in terms of sculpture. It rises above a lake as a vast rectangle about 1,000 feet long and 650 feet wide. It dates back to the 17th century although the process of building it took no less than three-and-a half centuries. The inspiration for its construction came from one of the princes of Ceylon.

Here, you will find that tall gopuram as typical of Dravidian temples as the spire is of Gothic churches. But the corridors of the Rameswaram Temple are unique. They surround the rectangle, stretching out over a distance of 4,000 feet. Through occasional apertures, light filters into these corridors and flits over the carved pillars lining every foot on both sides. Each pillar is an individual composition carved out of solid granite. But it is only one of an army, and the total effect of the two ranks standing watch on the sides of the corridors is quite overpowering. Leading authorities call this the most evolved of all Dravidian temples.

From Rameswaram, you can either return to the main line of the Southern Railway and head back to Madurai or else continue to Dhanushkodi, at the tip of the island. The Hindu pilgrim must continue, for bathing at the spot where the Bay of Bengal meets the Indian Ocean is considered one of his most pious duties. The rail journey between the two seas, amidst swaying palms and glistening sands is a rare experience.

Cape Comorin

. At Dhanushkodi, two seas meet; at Cape Comorin, the southern most part of India, the waters of three come together. At this point, which India calls Kanya Kumari, the Bay of Bengal, the Arabian Sea and the Indian Ocean can be taken in at a

single glance. It was known to the ancients, too: Ptolemy called it *comaria akron* on his maps and Marco Polo knew it as Comori.

By road from Madurai to the cape is a good 120 miles or more, depending upon the number of side trips in which you decide to indulge. It's best to plan this excursion as a leisurely journey. Fortunately, it can be broken rather comfortably at Courtalam.

Courtalam lies in the Western Ghat mountain range and you probably will appreciate its revivifying climate after a trek through South India. Its main claim to fame are the 300-foot waterfalls of the Chittar River and, nearby, an interesting temple. The falls themselves have a local reputation as a spa—bathing in them is supposed to be good for both mind and body. With all these assets, Courtalam has developed into a pleasant resort. From here, it's a four-hour drive to Cape Comorin.

As you'll see on our map, though, there is no straight and easy road south from Madurai to take in all points of interest on the way. Courtalam is 35 miles to the west of Tinnevely (or Tirunelveli) on the main highway. About the same distance to the east is Tuticorin, a seaport and a center for pearl-diving. To the southeast, also on the sea, is Tiruchendur with a temple on the seashore, dedicated to Subrahmanya.

Then, driving through this Tirunelveli district which is believed to be one of the earliest centers of civilization in India (discoveries of prehistoric burial urns have been made here), you reach Cape Comorin. Here, the Western Ghats, which begin in Mysore, run into the sea, leaving jagged rocks which make the Cape a danger point to shipping. It's a fantastic composition of sand, rocks and sea at the foot of green hills. According to a charming legend, this is where Siva married the goddess Parvati, daughter of King Himalaya. The seven varieties of rice thrown at the wedding were transformed for eternity into the seven-colored sands of Cape Comorin. You can see them in red, brown, yellow, silver, orange, dark-blue and purple as they have been preserved by Varuna, the god of the Sea. The Kanya Kumari Temple, erected on a promontory of the cape, is revered by Hindus. And offshore lie the two rocks where Vivekananda sat in meditation before he left for the United States.

The Nagercoil wild life sanctuary is only a dozen miles northwest of Cape Comorin and, in turn, it is just a matter of

MADRAS/Hill Stations

minutes to drive from Nagercoil to Padmanabhapuram with its old fort and a palace in the shape of a pagoda.

From here, you can either return to Madurai or else continue up the Malabar Coast.

Kodaikanal and the Nilgiri Hill Stations

Drunk with temples and dazzled by sun and scenery, the traveler in South India often catches himself yearning for gentle, wooded hills framing a lake or two, cool nights and a long rest away from gopurams and mandapams. Believe it or not, South India can offer this as well. Within the borders of Madras State are to be found two of India's best-known hill stations: Kodaikanal, only a short distance from Madurai, and Ootacamund and other delightful resorts in the Nilgiri Hills further to the north.

Kodaikanal is 70 miles from Madurai by road which is easily the best way of getting there (the nearest rail station on the main line from Madras is 50 miles away). It's also a highly scenic way: the climb up through the Western Ghats to Kodai, at an altitude of over 7,000 feet, runs through coffee plantations and forests. Europeans first discovered this spot in the Palni Hills in 1821. Fifteen years later, the Collector of Madurai (you might call him the equivalent of a district governor) wisely built a house there and was soon followed by many imitators. Their descendants still flock to Kodaikanal for the two-months season beginning in mid-April when vacationers can count on both a temperate climate and twelve hours of sunshine every day.

It's not just the weather that brings them to Kodai. A wise man, Sir Vere Levenge, put a finishing touch on the landscape by damming a stream to form an exquisite lake, reminiscent of Switzerland, with a three-mile promenade around it. Boat-ing on the lake is one of the popular pastimes in Kodaikanal.

Another is walking. Within a five-mile radius of Kodai, liberally equipped with hotels and clubs (including a golf club), there are a number of pleasant excursions. Coaker's Walk is one of the easiest and has the advantage of offering some remarkable views of Kodai and Mount Perumal. This mountain is a tough, all-day outing but with a highly rewarding panorama at its peak. Another must for a hiker are the falls around Kodaikanal: the Silver Cascade, Glen Falls, Bear Shola Falls and, the best of the lot, Fairy Falls (here, at the foot of

the cascade, it's customary to take a refreshing swim).

Kodaikanal is also the site of an observatory, built in 1899 on Ginguparam Hill, 850 feet above the lake and used mainly for research in meteorology and solar physics.

The Queen of Hill Stations

Among South India's hill stations, Kodaikanal is the leading rival of the "queen" of them all, Ootacamund. "Snooty Ooty" is the capital of a chain of resorts in the Nilgiris or the Blue Hills ("nila" means blue and "giri" means hill) on the northern edge of Madras State.

With its green downs, gentle rains and temperatures ranging between 50 and 60 degrees Fahrenheit most of the time, Ootacamund was adopted as a summer home away from home at an early date by British officials and planters in South India. After a few tentative attempts to penetrate the Nilgiris, whose scenic beauties were previously enjoyed only by the aboriginals, a Collector of Coimbatore named John Sullivan went up to Ootacamund in 1819. He liked it so much that he became the first European to build a house there. By 1824, other Englishmen were settling in the hills and they were followed by Indian maharajas. The governors of Madras made Ooty their summer resort and built a Government House there. One of them, the Duke of Buckingham, brought his English penchant for gardening with him, making life hell for the workers laying out the gardens of the Government House. One morning, informally unshaven and dressed in old clothes, he started to give advice to one of the gardeners who didn't recognize him. The gardener finally had enough. He turned to him in disgust and said: "The way you go on, man, it would seem you was the Duke himself".

The Todas and other hillmen encountered by Sullivan in 1819 would never recognize their Ootacamund today. Five thousand summer houses are scattered over the hills and their happy dwellers can enjoy such non-aboriginal amusements as golf, tennis, horse-racing or shopping on Charing Cross, the heart of Ooty. The town boasts botanical gardens, an annual flower show, a number of hotels, and a select circle of clubs where the English caste system has not yet been completely broken down.

The downs of Ootacamund might well be in Devon or Yorkshire. There are fifty miles of them, fortunately served by

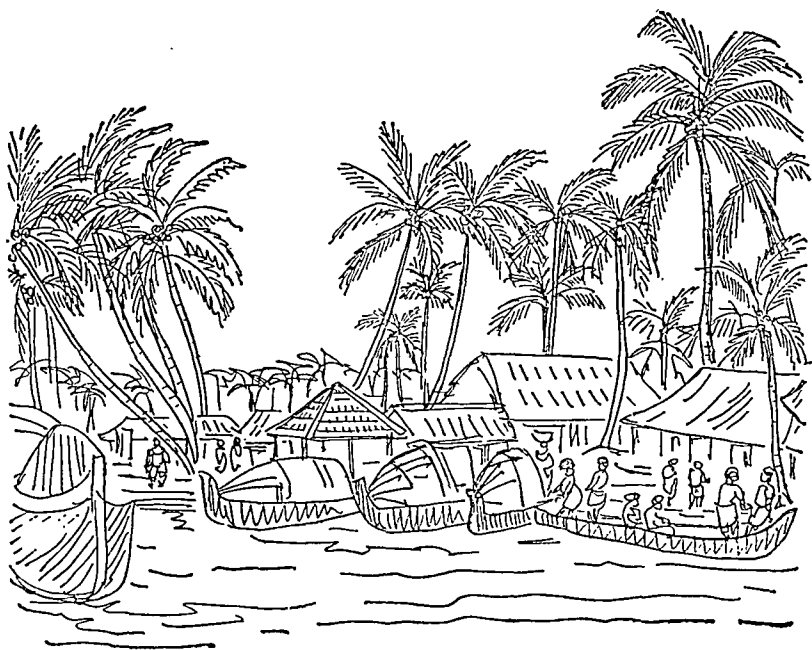
excellent roads, and they offer golf, hunting or just walking. Closer to your hotel are the Government Botanical Gardens laid out 110 years ago and boasting 650 varieties of plants. As at Kodaikanal, an artificial lake gilds the lily of Ooty's natural beauty. Conceived by Sullivan in 1823, it measures only two square miles but it offers pleasant boating and good fishing. Near the shore of the lake is Hobart Park where weekly horse-races are run in season.

Ooty is also a good jumping-off point for short and medium-length side trips into the hills. The biggest of these is Dodabetta, 8,640 feet high (but most of it is done by car). Snowdon and Elk Hill with its rock temple, are the two runners-up—in size, though heavily-wooded Cairn Hill is certainly the most beautiful.

Mukerti Peak, a drive of 16 miles down the picturesque Mysore Road, is the Todas' gateway to heaven. In days when female infanticide still prevailed among them, the condemned babies used to be taken to this hill to be put out of the way. Unlike the other Nilgiri tribes, these handsome people did not turn to agriculture or handicrafts and still preserve their ancient way of life as herdsmen of the hills. Barely a thousand of them, they are recognizable by their flowing beards and their long robe-like garments. They have a reputation for milking wild buffaloes which no one else dare even approach.

About forty miles from Ooty is the Mudumalai Game Sanctuary with a full roll-call of Indian wild life. Here, you can wander through the forest on the back of a hired elephant with your guide.

Besides Ooty, there are two other hill stations in the Nilgiris. Kotagiri is 6,500 feet above sea level and 12 miles from Ooty while Coonoor is 18 miles down the mountain railway line at an altitude of only 5,600 feet. The climate here is somewhat warmer than at Ooty. Coonoor is surrounded by tea plantations, has a shady park, Sim's Park, and some pleasant walks for hikers. Kotagiri is an island of green fields (including a golf course) surrounded by thick forests. It's one of the quietest spots in the Nilgiris and in all of South India.



KERALA

Palm-Fringed Paradise

Just around the corner of Cape Comorin, the southernmost tip of India, a strange land of delightful paradox begins. This is one of India's most progressive regions and yet it has all the aspects of a tropical paradise, complete to the palm trees waving over sandy beaches lining the blue seas of lush travelogues. This is one of India's most remote regions, a thin strip along the southwest coast and isolated by the wall of the Western Ghats, and yet it is unbelievably cosmopolitan in its heritage of 3,000 years of relations with the rest of the world to the east and west. This is a busy land raising such valuable cash crops as tea and rubber, and yet it lives at the leisurely pace of the ageless craft plying its network of canals and backwaters.

Kerala certainly does not belong on the itinerary of the hurried tourist, anxious to chalk up two or three temples a day. In the first place, it doesn't have that many temples. And, in the second place, the very process of getting from one

point to another is the most rewarding aspect of travel here. This is why we strongly advise you to forgo your airline ticket to Cochin (a quick hop along the coast and the high spot of Kerala) in order to journey north by train from Trivandrum to Quilon. Then your best bet is to continue by car to Alleppey and by boat to Cochin—preferably by private launch on a moonlit night. And you will certainly want to take a side trip from Cochin to the wild life sanctuary at Periyar Lake where elephants and buffaloes are almost on speaking terms with human visitors. North of Cochin, you will also be tempted by Calicut, Vasco da Gama's first port-of-call in India. Both Cochin and Calicut, by the way, can be easily reached by rail from Coimbatore if you happen to be coming from one of the resorts in the Nilgiri Hills.

In history-steeped India, it will probably come as a surprise to you to learn that Kerala hardly has any past. As a matter of fact, it did not even exist on the map until 1956 when it came into being as India's smallest state comprising part of what was formerly known as Travancore-Cochin and the Malabar Coast district of Madras State. The result of this redrawing of the map of India is a slender but astoundingly picturesque wedge along the Malabar Coast, facing the Arabian Sea with forest-clad mountains rising as high as 5,000 feet at its back. Seventeen million people live within its borders in an area of 15,000 square miles; that is, slightly smaller than Switzerland and about twice the size of Massachusetts. Though there does not seem to be very much room for newcomers, the population of Kerala has increased 24% over the past decade.

Despite its short span of existence, the State of Kerala made itself known a few years ago by becoming the first place in the world to adopt a Communist regime in a free election. This caused a great deal of comment because Kerala also happens to be the most-educated part of India: its literacy rate is nearly 47%, compared to a national rate of about 24%, and nine out of ten children here go to school, a startling figure anywhere in Asia. The Communist government of Kerala, however, went out of office shortly afterward.

The scenery of Kerala has been shaped by a happy partnership of geography and civilization. No less than one-quarter of its area is covered by forests sprouting 600 varieties of trees. Timber, therefore, is an important industry here and woodsmen still use elephants as bulldozers. Up in the mountains are

spread out plantations of tea and cardamom (this spice got its name from the Cardamom Hills of Kerala) while, below them, pepper, coffee, rubber, ginger and turmeric—a spice used in curry—are grown. The mountains look down on a contrasting landscape of coconut palms and gray farmhouses under thatched roofs of palm leaves.

At times, when you travel through Kerala, it is often hard to realize exactly where you are. Towns and villages have been heavily sprinkled with well-built churches and one-quarter of the state's population is Christian. But nestling next to them may be houses under Chinese roofs, gracefully bowed in the center with carved woodwork below their pointed ends. Or, at Cochin, you may even wander into a Jewish synagogue.

This human kaleidoscope of Kerala has developed over thousands of years. Behind the ramparts of the Western Ghats—there are only sixteen passes through these mountains and none of them is easy—the Malabar Coast escaped domination by the successive waves of empire-builders who conquered ancient India by land. It was a patchwork of small princely states until as late as the 18th century when the Travancore region was invaded and welded into a unit by a warlike rajah. Originally, Travancore was known as Thiruvazhum Kode, an alluring name which meant the "abode of prosperity". The British succeeded in pronouncing it only as...Travancore.

A Bit of History

Isolated by land, the Malabar Coast was open to the ancient world on all sides by sea and this explains the cosmopolitan aspect of present-day Kerala. Long before Vasco da Gama, the Phoenicians came here to trade for spices, ivory, and sandalwood. Biblical Ophir, visited by King Solomon's ships about 1000 B.C., is believed to have been the village of Puvar south of Trivandrum, the present capital of Kerala. They were followed by the galleys of Greece and Rome, dhows from Arabia and even great junks from China. The Chinese carried on a flourishing trade with Cochin and Quilon and they left a lasting impression on the Malabar Coast. It has lasted to this day, not only in the roofs of houses, but also in the fishing nets which are named after the country of their origin.

Untangling the threads of foreign settlement in Kerala is a fascinating and almost hopeless task. There are the Jews, some of whom are supposed to have fled here when Nebuchadnezzar

occupied Jerusalem in 587 B.C. There are the Christians, for whom the missionaries of the post-medieval European age of colonization were latecomers—they trace their religion back to St. Thomas. One of the most interesting Christian sects in Kerala are the Syrians, who are known to have existed here as early as 190 A.D. when an emissary from Alexandria found that they had a copy of the Gospel of St. Matthew in Hebrew.

These Christians were quite a surprise to the Portuguese who followed da Gama on the Malabar Coast. They told the newcomers that they had never heard of the Pope—and this did not make life easy for them under the Portuguese. It is to the credit of the Hindus, however, that neither Christian nor Jew has ever suffered any persecution from them during 2,000 years in Kerala. Today, the Syrians still chant the liturgy they brought with them into India nineteen centuries ago. They worship in Christian churches which must be among the oldest in the world—the one at Cranganore is believed to date back to 400 A.D. With their carved pillars, they are built in the style of Hindu temples, another example of the all-pervading tolerance of Kerala.

The spice treasure of Kerala lured adventurers from a good many European countries onto the Malabar Coast. The Danes preceded the Portuguese, although their stay was short and quite obscure. The Portuguese gained a foothold in 1516 when they signed a treaty with the Rani of Quilon (a rani is the wife of a rajah) and clung to it even though Arab traders, jealous of competition, talked the Rani into besieging them. In 1602, however, the Dutch East India Company appeared and, through skillful public relations with local chieftains, succeeded in forcing out the Portuguese in 1653. But the procession had not yet ended: the British East India Company had been on the Malabar Coast since 1684 when it opened its first settlement at Anjengo, south of Quilon. In the 18th century, the British won the Rajah of Travancore over to their side and, by 1795, the Dutch had bowed out of the picture.

The Castes of Kerala

The people of Kerala seem surprisingly unaffected by this chess game of colonizing powers. The language they speak is Malayalam. One of the most important Hindu castes of Kerala is that of Nairs (or Nayars). They have traditionally been governed by the matriarchal system under which property is in-

herited through the female side of a family. This has given Nair women a proud position in Kerala society. The matriarchal system is now fast dying out. In the past, though, the Nair male was quite a warrior—Nairs only gave up dueling some eighty years ago under British pressure. The Nair family is a huge unit; their ancestral home is known as the *tarawad* and some old Nair tarawads are very handsome structures indeed, with rich carvings on their heavy wooden doors and door frames.

Kerala's Brahmins, the Namboodiris, have another unique family system. Among them, until recently, only the eldest son was allowed to take a wife from his own caste (the others had to marry Nairs who are Kshatriyas and their children had no right to the family's heritage.) The result was that many Namboodiri women had to go through life as old maids, for there were not enough eldest sons to go around. Now most Namboodiris marry within their own community.

Another Hindu community worth mentioning are the Ezhavas, from whom a great religious teacher, Narayan Guru Swami sprang a few decades ago. Then in the hills behind the Malabar Coast live a number of tribes who are described later.

Hindus, Christians, Jews, Moslems, all form part of the human tide flowing through Kerala. They're attractive, good-natured people; the men dress in impeccable white and their graceful womenfolk wrap their alluring curves into multicolored sarees. Soon, you even get used to the rather incongruous sight of these inhabitants of the tropics marching with black umbrellas to ward off the ever-present sun or the occasional shower that strikes unexpectedly.

They're worth watching when they relax, too. The Kathakali dance drama is one of the main Indian forms of dancing and it originated here in Kerala. Festivals come up at regular intervals and the most picturesque of all is Onam, a four-day harvest celebration with races of giant snake-boats manned by one hundred oarsmen as their climax.

This is the Kerala way of life in a rich melting pot running from Trivandrum north through Cochin to Cannanore and the borders of Mysore State. It is a world of its own, and so much so that you are tempted to believe the story of its creation. Parasurama, an incarnation of Vishnu, did penance for waging war—so that tale goes—and after slaying kings 21 times over, threw his battle-axe into the sea. From shaft to blade, the

land of Kerala sprang up in its place.

Mellowed since then by time, this country of lagoons and beaches, churches and temples, mountains and seaports is a rich reward for the traveler with the patience to discover it.

PRACTICAL INFORMATION FOR KERALA



coast. It's a few degrees cooler up in the mountains where light woollens are needed in the evening during December-March.



WHEN TO GO? Anytime of the year is fine for Kerala, with the exception of the monsoon season (June to October). Winter is balmy and the thermometer never rises above 80°F. along the coast. It's a few degrees cooler up in the mountains where light woollens are needed in the evening during December-March.

WHAT TO SEE? In Kerala it's Nature's manifestations and not monuments that are top of the bill. The palm-fringed coast and the backwaters are without doubt the prize attraction of this area, and within the confines of the state the most obvious objectives are: Trivandrum, the state capital; Quilon and/or Alleppey; Cochin and a trip to Periyar Lake Wild Life Sanctuary.



FESTIVALS AND DANCING. Kerala has a host of festivals that are as varied and interesting as its landscape. *Onam* is a picturesque harvest festival lasting 4 days (August/September). Caparisoned elephants take part in processions and there is a good deal of feasting, singing and dancing. The festival's main attraction is the *Vallomkali* boat race best seen at Aranmula, Alleppey and Kottayam: oars dip and flash to the rhythm of weird music and song coming from the giant gondola-type boats. *Pooram* is celebrated in April/May in front of Vadakkunathan Temple at Trichur; there are pyrotechnics and an elaborate elephant procession.

Kerala is the home of *Kathakali*, one of India's classical dance forms, which are described in more detail in our chapter on Indian dancing. Lavish costumes and exotic masks heighten the artistic effect of this pantomime which depicts stories from the Hindu epics. *Tullal* is a gay stage dance of quick movements in which the performer elucidates the verses he sings. *Mohiniattam* is a lyrical and sensuous solo dance connected with the temptress Mohini of Hindu Mythology.

How to Get to Town from Airport: Airline coaches available at the airports. Taxi fare 50 cents (4s) from airport to city both at Trivandrum and Cochin.



HOW TO REACH KERALA? By air: from Bombay in under four hours; from Madras in 3½ hours if your starting-off point is Cochin; Trivandrum can be reached from Madurai & Cochin with 1 hr. by air and also by train. The *Madras-Cochin Mail* leaves Madras Central at dinnertime daily and deposits you next day in time for the long-awaited drink on Malabar Hotel's pleasant lawn. The *Madras* (Egmore Stn.)—*Trivandrum Mail* that leaves also in the evening, carries airconditioned

coaches 4 days a week and covers the 500 miles in 22 hours. This may seem a bit long but it's a meter-gauge railroad. It also permits the traveler to stop off at Madurai and pick up the same train a day later. If you happen to be in Mangalore (Mysore) you will board the *Malabar Express* early in the evening and arrive in Cochin at breakfast-time.

By road: Mysore-Ernakulam (Cochin) 270 miles via the partly scenic Nanjangud—Gudalur—Ootacamund—Mettupalayam—Coimbatore road; Madurai—Ernakulam: 215 miles via Andipatti—Cumbum—Kumili (Thekkady)—Kottayam, permitting to call at Periyar; Kodaikanal—Ernakulam: 222 miles via Periyakulam—Theni—Uttamapalayam—Vandiperiyar—Kottayam; Coonoor—Ernakulam: 160 miles via Mettupalayam—Coimbatore—Palghat—Trichur. Cape Comorin—Ernakulam, 190 miles. These are some of the best and most scenic roads in South India.



HOW TO GET ABOUT? There is a charming, slow-moving meter gauge choo-choo between Trivandrum—Quilon—Kottayam and Cochin. It's almost a tourist "must" to board this train, at least part

of the way: the combination of train, passengers and landscape make it a fairytale journey. A backwater trip by motorboat from Alleppey to Ernakulam (Cochin) is another never-to-be-forgotten experience. Cochin to Thekkady (Periyar Wild Life Sanctuary) by taxi is a 135 miles (6 hours) uphill journey which will be shortened when all the backwater ferries will be replaced by bridges (a pity, really). A no less attractive overland trip to the same destination is suggested from Trivandrum (165 miles). You may visit one of the rubber or tea plantations by permission of the management. (In February one can watch or film the local girls picking tea leaves, a most colorful sight). There is a railroad all along the coast and the line turns inland at Shoranur, cutting across the Nilgiri Hills.

The Kerala Transport Department and private operators run bus services from Ernakulam (Cochin) to various places in Kerala. The terminus is adjoining the main jetty. Taxis are available at about 65 P per mile. For long journeys agree on a total fare in advance, including waiting time. Harrison & Crossfields who have a travel counter at the Malabar Hotel, Cochin, are reliable people for arranging your inter-state travels by car or backwater boat. You can, of course, travel much cheaper by the ferry-boat service: Ernakulam—Cranganore 3½ hrs.; Ernakulam—Kottayam 9 hrs.; Ernakulam—Alleppey 7½ hrs. At Alleppey one can hire the motor launch "Pilot" for parties up to 20 people at most reasonable rates. The Malabar Hotel in Cochin and the Govt. Guest House, Ernakulam are also hiring out their launches to residents.

Make sure of the fare if you want to cross the water from Willingdon Island (next to Malabar Hotel) to Mattancheri by rowboat. Locals pay a few Paisas; you as a foreign *sahib* should pay more, say one rupee, but don't get fleeced for more. The same applies to rickshaw rides in Fort Cochin.

There are two interesting water excursions you can undertake from Quilon: a picturesque boat ride on the backwaters to Chawara (10 miles away) where the Indo-Norwegian Fisheries Project is located, and a cruise on Ashtamudi Lake (Thevally Palace) and watching coir-making at Kuripuzha.



HOTELS AND OTHER ACCOMMODATIONS. Although a 3-4-day trip to Kerala will suffice for most people, the more leisurely traveler will certainly enjoy staying a few days longer. There are few

Western-style hotels in this region. To bridge the gap the state government has converted a number of former princely mansions into *tourist bungalows* which offer excellent accommodation at bargain prices. Western food is

KERALA/Hotels

insipid—you save money and widen your gastronomic horizon by ordering Indian dishes.

ALWAYE. The well-furnished *Tourist Bungalow* is the former ruler's palace. (Contact steward).

ALLEPPEY. Govt. Rest House (contact Dist. Collector 1 wk. advance.) Or try *Wayside Inn*, Nowroji Gardens.

CANNANORE. Yet another fine *Tourist Bungalow* in this region (contact Steward).

CALICUT (KOZHIKODE). *Beach*, Beach Rd., 36 rooms, is good, as is *Alakapuri Guest House*, 28 rooms. *Tourist Bungalow* in fine location. Three rooms with adjoining baths (contact Steward). Also *Traveller's Bungalow* run by municipality.

COCHIN (see also Ernakulam). On Willingdon Island: *Malabar Hotel*. Beautifully situated pleasant hotel overlooking straits, good restaurant (also excellent Chinese restaurant); 33 rooms with attached bathrooms, swimming pool, first-class reasonable. *Woodland*, Willingdon Island, 47 airconditioned rooms with bath, moderate. The *tourist Bungalow* at Bolghatty Island, is beautiful. New (1966) is *Sealord Hotel*, with 45 air-conditioned rooms. Also *Casino*, Willingdon Island; *La Bella*, Mattancherry. *Inspection Bungalow* at Fort Cochin, apply Collector.

ERNAKULAM, on the mainland, facing Cochin. There are a dozen Indian-style hotels of which *Airlines*, T.B. Road, offers Western-style catering; *May Fair*, Banerji Road, is of the same standard if not better. You should try to stay at the Govt. *Guest House*, beautifully furnished (contact Superintendent), or at the brand new first-class *International Tourist Home*, or the *Grand*, 25 rooms. Newly opened is the fully-airconditioned *Sealord Hotel*, with 45 rooms and attached baths, shopping arcade, bar and restaurant.

KOTTAYAM. The *Ambassador*, K.K. Road, has 18 rooms with bath. Western and Vegetarian cuisine. Moderate and recommended. Located on a hill-top 3 1/2 miles from town the *Tourist*

Bungalow offers 5 rooms with bathrooms.

PEERMADE. *International*, 14 rooms with bathroom, bar, Indian cuisine; tennis, pool, golf course near hotel. First class reasonable. Also *Tourist Bungalow* in well laid-out garden. 6 rooms, 5 bathrooms.

PERIYAR LAKE (Thekkady). *Aranya Nivas* state-run hotel; 7 rooms with bath. First class reasonable but the Western food isn't—ask for Indian dishes. Good bar. *Edapalayam Tourist Bungalow* is more expensive but then you are staying at the former ruler's summer palace. Check in before 5 p.m. at *Aranya Nivas*, which runs the "bungalow".

QUILON. *Neela* has modern amenities. Moderate to first class reasonable. Govt. *Guest House*, where you can stay on recommendation of Tourist Dept. or approved travel agency. Excellent standard in main building, more modest in 2 annexes. (Contact Director, Tourist Dept. Trivandrum.) *Tourist Bungalow*, five rooms with bathrooms. *Travellers Bungalow*, opposite bus stop, and attached Rest House. A small and inexpensive Indian-style hotel not on the list of the Govt. Tourist Dept. but member of the South India Hotel Association: *Ritz*, near railroad station, 15 rooms, most with bathroom.

TRICHUR. 46 miles north of Ernakulam. The *Tourist Bungalow*, former Ramanilayam Palace (contact steward). Also *Central Hotel*.

TRIVANDRUM. The *Mascot Hotel*, 30 rooms with bathroom. First class reasonable. *Ambassador* and *Magnet* are cheaper. To stay at the *Residency* and the *State Guest House* you'll have to apply to the Director of Tourism, Trivandrum. The Collector, Trivandrum can fit you up at the *Rest House*. Ten miles south on the lovely *Kovalam Beach* are the new *Kovalam Palace* and the *Tourist Beach House*.



PERIYAR LAKE WILD LIFE SANCTUARY. The usual inconveniences associated with wild life observation—the trying hikes, animal-back rides, vigils in observation towers—are all eliminated at

Periyar. Here the visitor watches wild life in the comfort and security of a cruising motor launch. Located around an artificial lake and created by the damming of the Periyar River, the road to it passes through tea, rubber, cardamom and pepper plantations, unique to Kerala. Wild elephants abound in the 300-sq.-mile sanctuary and do not seem to take much notice of humans knowing full well that no harm will be done to them. They roam the lake-shores in herds of 15 to 20, a third of which are usually baby elephants. Carry binoculars and use telescopic lens for camera-shooting. One of the best spots to watch and film their activities is the left-hand bay at the far end of the lake. For a better view and perfect ciné work, climb there the *machan* (observation tower) accompanied by the game ranger. Besides elephants, you will see from the safety of your launch tigers (in the hot season), bison, wild boar and other animals. The best time for watching is dusk or dawn. There are several motor launches at visitors' disposal. Both Aranya Nivas Hotel and the Guest House spur are surrounded by anti-elephant moats 10 ft. deep and wide enough to make it impossible for the animals to cross them.



SPORTS. Excellent swimming can be had at Kovalam Beach, a good picnic spot, 10 miles from Trivandrum. The whole Malabar Coast being one long sandy stretch studded with palm trees, it

would be idle to mention any particular place. One can play golf in Cochin on the small links next to Bolghatty Palace (now the tourist bungalow), and at Trivandrum Golf Club. Flying at Trivandrum Flying Club. The backwaters around Cochin and elsewhere are waiting to be discovered for water skiing. A temporary permit for fishing may be had from the managers of the International Hotel at Peermade and of the Aranya Nivas at Periyar Lake.



SHOPPING. The intricate and lovely ivory things—from cigarette cases to elephants—require the age-old method of hand carving. Bargaining is, of course, necessary but don't overdo it: the delicate

thing you are holding in your hand may have required hundreds of hours to make. The metal mirrors from the village of Aranmula are among the finest Indian curios and the gold and silver brocaded fabrics of Kottar deserve your lady companion's close attention. Best places for shopping are: Chalai Bazaar in Trivandrum and the Main Bazaars in Ernakulam and Quilon. For antiques, Natesan's, on Main Rd., Trivandrum.



CLUBS. Cochin Rotary Club meets at Malabar Hotel; Cochin Club at Fort Cochin has many resident British members; Fort Cochin United Club; at Ernakulam: Lotus Club, Y.M.C.A. and Y.W.C.A.;

at Trivandrum: the various sports clubs and Trivandrum Club; Quilon Club at Quilon.

USEFUL ADDRESSES. Tourist Information and Guide Service: Govt. of India Tourist Office, Willingdon Island, Cochin; Govt. of Kerala Tourist Office, Mascot Hotel, Trivandrum.

Indian Airlines: Luiz Hall, Broadway, Ernakulam; Airport Office, Cochin; Main Rd., Trivandrum.

Travel Agents: Harrison & Crossfield, P.O. Box No. 4, Cochin; Kerala Travels, Mascot Hotel, Trivandrum.

KERALA/Trivandrum

Shipping in Cochin: Everett Steamship and Ellerman & Bucknall: Aspinwall & Co.; Isthmian Lines: A.V. Thomas & Co.; Royal Inter-ocean Line and Holland Australia Line: Darragh Small & Co.; Flotta Lauro, North Pacific; Harrison & Crossfield; Scindia Steam Navigation: Jairam & Sons; P & O, British-India, American President Lines: Madura & Co.; American Export Lines: Pierce, Leslie & Co.; Messageries Maritimes: C.J. Revel; Lloyd Triestino, Nedlloyd; Volkart Bros.; Isbrandtsen Co., W. Goodacre & Sons.

Automobile Clubs: A.A. of South India representatives: Luiz & Co, Broadway, Ernakulam; George & Co., Kottayam; at Kozhikode (Calicut), 5/1356 Wynad Rd.; at Trivandrum, Main Rd..

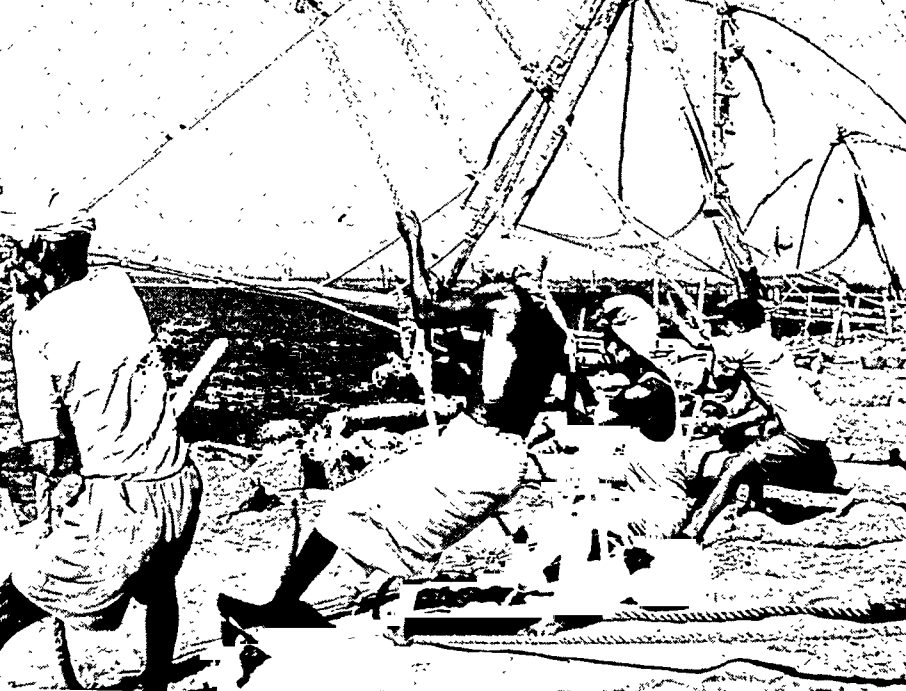
Hospitals: Trivandrum has eight hospitals, Quilon two, and Cochin-Ernakulam four.

EXPLORING KERALA

While we do not suggest any fixed itinerary for visiting Kerala, we have arranged the state's main points of interest here in an order running from south to north, for the sake of convenience. But if you make up your own order or tarry in a pleasant spot, you will have only our blessings. A trip through Kerala should not be a guided tour.

The architecture of Kerala is quite a change for the tourist who has had a taste of Tamilian culture in Madras State. Rising over gabled roofs and white walls, the *gopuram* of its Padmanabhaswami Temple is the main landmark of Trivandrum, whether you arrive by rail or air. This entrance tower of a temple dedicated to Vishnu is a handsome example of South Indian architecture standing seven storeys high with a curious pagoda effect at its peak. No one knows when this temple was built—one legend traces it back to 3000 B.C.—but everyone knows how it was built. Four thousand masons, 6,000 laborers and 100 elephants did the job in six months. In the main courtyard, the Kulasekhar Mandapam, there is some intricate granite sculpture; more sculpture can be appreciated on nearly 400 pillars supporting the temple corridor.

Trivandrum itself is quite pleasing to the eye. It's a city built on hills and it offers proud buildings overlooking quiet valleys. If you happen to be interested in Indian art, you would do well to stop at Trivandrum's art museum, the Chitralayam, with a collection of paintings as eclectic as Kerala itself. For example, its walls show representatives of the Rajput, Moghul and Tanjore schools, copies of the Ajanta and Sigirya frescoes, and works from China, Japan, Tibet and Bali, along with canvases by modern Indian painters. At a more earthy level, there is a wonderful display of local arts and crafts in the Trivandrum Museum, housed in a rambling palace with a Cubist pattern



These fishermen are still using the "Chinese nets" along the Malabar Coast, having adopted them relatively recently—a few centuries ago. Not so quick to change is the South Indian farmer below, whose appearance would startle none of his ancestors in any century.

Photos J. Allan Cash—Rapho Guillumette Agency





of gables. For the traveler who wants his Nature in easily digested form, there is a zoo and an excellent aquarium (which is used by marine biologists and fisheries experts as well as by the public). To see what life was like here before modern India, you might also want to glance at the Kaudiyar Palace, the residence of the Maharajah of former Travancore-Cochin.

None of this is very tiring, but it does not mean that you do not deserve some relaxation. This is available ten miles away at Kovalam, one of the best beaches in India.

From Trivandrum to Quilon

Now you can start heading north in very easy stages. The first stage no doubt will be Varkala, only 32 miles north of Trivandrum and the goal of Hindu pilgrims bound for its Janardhana Temple. There is some breathtaking scenery at Varkala where red cliffs with mineral-water springs spurting from their sides loom over the beach.

Varkala is also the site where Narayana Guru Swami, one of modern India's greatest Hindu religious reformers and saints, entered into *samadhi* (contemplative retirement) in 1928. Instead of the bewildering pantheon of Hindu gods, he preached a simple faith; "One Caste, One Religion and One God". It was quite fitting that this movement should have sprung up in tolerant and progressive Kerala and it is now being carried on by a brotherhood which his disciples created. Their message is that of their leader: "Man must improve, whatever his religion".

Not far from Varkala lies a more mundane historical spot, Anjengo, where, as we've already noted, the British East India Company opened its first trading post on the Malabar Coast. It contains remains of an old fort built by these 17th-century merchants.

Then, only a dozen miles further north, you reach Quilon, one of the oldest ports along the Malabar Coast. The ancients reached it long before, though: Phoenician, Persian, Greek, Roman and Arab vessels all traded here. But the most industrious of all were the Chinese. During the T'ang Dynasty (7th to 10th century), China established trading posts in Quilon and, under the reign of Kubla Khan (13th century), exchanged envoys with this prosperous India city state (it became part of Travancore only in 1742).

To a visitor, Quilon offers its vista on Ashtamudi Lake, in-

"Celestial Maiden", Belur Temple, Mysore, is unique for its ivory-like treatment of stone

Photo Government Tourist Dept.

dented by red capes jutting out from a shoreline of palms. Along the shore stand the Thevally Palace and Government House. Two miles from Quilon, you might want to wander through Tangesseri with its lighthouse, ruined forts and slumbering Portuguese, English and Dutch cemeteries. Quilon is also the starting-point of what we consider the most beautiful stretch of inland waterways in Kerala—53 miles of backwaters winding under the leaves of coconut palms all the way to Alleppey. It is even possible to travel by motor launch beyond Alleppey to Ernakulam, the mainland city opposite Cochin.

You have the possibility of heading inland from Quilon for a side trip to the Periyar Lake Wild Life Sanctuary, which we recommend very heartily. There is a good road from Trivandrum to the sanctuary and you can go to Periyar Lake very easily from Cochin as well.

Back to Nature

Beyond Quilon, you have a choice of two routes. Along the shore, whether by boat or road, you come to Alleppey, a water-borne city which vies with Cochin (rather unsuccessfully, in our opinion) as the Kerala claimant to the title of "the Venice of the East". Its canals teem with these straw-roofed country boats introduced by the Chinese, and Alleppey is quite a busy place. From coconut husks, it makes coir rope (the leading industry) and carpets. It also thrives on the production of black pepper. But since you are probably not a spice-merchant, you will be more interested in a pleasant cruise on Vembanad Lake.

Around Quilon, you can still see Chinese "fishing machines", immense contraptions consisting of a huge net lowered into the water on the end of a pole poised on a fulcrum. Once a catch has been lured into its meshes by a lantern on top of the "machine", it takes a good half-dozen men on the other end of the pole to lift their haul out of the water. The boats, too, which serve as water trucks for the kerala countryside, are Chinese in design. Flat-bottomed and built of planks stitched together with cords, they run about forty feet long and carry nearly twenty tons. Like ferries, they are double-ended, and with beautiful scrollwork on their bows. Cargo is carried under a roof of woven coconut fronds aboard these *wallams*. Although motor launches ply the backwaters of Kerala for tourists and travelers in a hurry, the wallam is still man-

powered. Its two-man crew drives it by punting, planting their long poles in the bottom at the bow and then walking a bit to propel their boat, just as bargemen (not gondoliers) still do on the canals of Venice.

You will probably break your trip at Kottayam (which is also the nearest rail stop to the game sanctuary on the Trivandrum Cochin line). Kottayam has always been a busy base for Christian missionaries and it boasts a number of old churches, including its Syrian Church. Here, you turn inland toward the east and the landscape changes swiftly on this trip, one of the most rewarding in all Kerala.

At first, you run through lush vegetation and palm-thatched villages dominated incongruously by churches in the exuberant Portuguese colonial style. Don't try to set a record on this stage—the road is often cut by backwaters which means a pleasant wait for ferries and an opportunity to talk to other travelers and villagers. Unfortunately, bridges are replacing these ferries and we can't say that we're in favor of this progress. Progress has also taken the form of puritanism and worked against many local customs. Until a couple of generations ago, the women, especially in villages, did not cover the upper part of their bodies, but now the dress rules are as in the rest of India.

Then your car starts to climb. As soon as the road gains altitude, it is lined by prosperous tea plantations where plants are carefully pruned to a height of no more than four feet (otherwise, they would reach tree-height and their leaves would no longer be tender). These tea plantations, many of them still under British management, are a busy industry, whether at picking time when the harvest is brought in by young, nimble-fingered girls, or during the painstaking process of drying, rolling, fermenting and sifting the leaves. About fifty miles from Kottayam, the road passes through Peermade, a hill station and then it ends, as far as you are concerned, at Thekkadi, close to Periyar Lake.

Periyar Game Sanctuary

The lake itself is a man-made touch added to the natural beauty of the Western Ghats, for it is a reservoir behind a dam on the Periyar River. Like a placid river, it winds around capes and hills, some rising 3,000 feet above its surface. The lake is the heart of the 300-sq. mi. wild life sanctuary.

Periyar probably offers one of the most sybaritic ways of seeing big game in the entire world. Here, there are no painful treks or long safaris. No, you merely lounge in a motor launch as it drifts around a bend and comes into sight of elephants or deer or bison stopping at the shores of the lake for a drink. During the dry season, when water-holes within the forest are empty, leopards and tigers also pad up to the lake for water. Another easy way of coming close to Nature at this sanctuary is to take a room in an attractive guest-house (formerly the summer home of the Rajah of Travancore) on an island. From there, you can watch the animals from your bedroom window.

Shooting, of course, is absolutely prohibited in this sanctuary, but the hunter's loss is the photographer's gain. Elephant herds are so accustomed to visitors drifting next door in launches that they hardly notice them. It's no place to be caught short of film, especially when the big fellows come with their wives and children for a refreshing bath. Specially-built tree perches provide good observation posts.

Whenever you can decide to tear yourself away from this spot, the next leg of your trip through Kerala probably will be a run back to Kottayam and then to Cochin, four hours away.

Cochin

Cochin is one of those rare places where the 20th-century and ancient civilizations can get along very pleasantly. Its past is so rich that it would have a valid claim to fame as a museum city. Instead, Cochin is one of the three biggest ports on the west coast of India and the biggest in Kerala (unlike Quilon, it offers protected docks for shipping during the monsoon). It handles over a million-and-a-half tons of cargo a year and it is a prosperous center of the coir industry. Yet it manages to do all this in a setting of shady lagoons, wooded islands and canals winding past houses on stilts. Like Quilon, Cochin claims that ubiquitous title of "Venice of the East"... whenever it doesn't happen to be crowning itself the "Queen of the Arabian Sea" as well. Still, there is a good deal of truth in all this poetry. Both in past and present, Cochin has always displayed a living blend of peoples and architectures which is worth a long look. It's one of the few places in the world where you can see a Jewish synagogue, Portuguese churches,

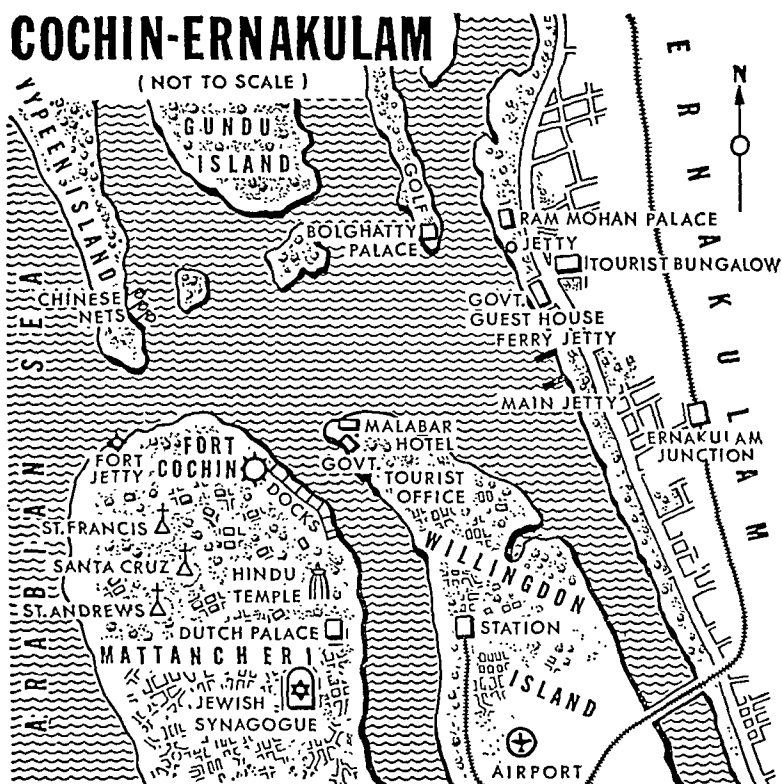
Dutch architecture, a couple of mosques, Hindu temples and Chinese fishing nets, all in the same day (don't try it, though. It would kill you in this tropical climate).

Here, we are using "Cochin" as a handy name for a cluster of islands and towns. Over on the mainland, three miles away from the harbor but linked to it by bridges, lies Ernakulam, once the capital of the former state of Cochin. If you arrive by air or train, your terminal will be on Willingdon Island, a man-made island (it consists of material dredged in an ambitious harbor-deepening operation). On Vypeen Island, facing the sea, fishermen still use those Chinese contraptions we described. The coir-makers hold forth on Gundu Island in a co-operative where excellent samples of their products are on display, although businessmen dealing in coir (many of them British) make their homes in the residential quarter of Fort Cochin where, in tropical India, you stumble onto an English village green, pseudo-Tudor houses, lawns, a club and a perfect replica of a prosperous London suburb—except that palms grow over it. Bolghatty Island is the most beautiful of the lot and its colonial mansion formerly used by the Dutch Governor and later by the British Resident is now a "tourist bungalow". Finally, there is Mattancheri, southwest of the harbor, and the home of a startling Jewish community. History at Cochin is to be found in the most abundant quantities here and at Fort Cochin.

Fort Cochin is believed to be the oldest European settlement in India. It first saw the Portuguese flag in 1500 and then, three years later, Albuquerque came with half a dozen ships bearing settlers and built Fort Cochin. He also brought five friars who built the first European church in India in 1510, still standing in Fort Cochin as St. Francis Church. Vasco da Gama had called in Cochin for the first time in 1502 and returned again in 1524 as Portuguese Viceroy of the Indies to die in Cochin. He was buried in St. Francis Church and you can still see his gravestone there, although his remains were taken back to Portugal in 1538 (his body now lies in Lisbon). St. Francis Church reflects the colonial struggle for India. It was a Dutch Reformed church from 1664 to 1804, an Anglican church from 1804 to 1947, and it is now part of the Church of South India. The giant fans in the nave are operated from outside. There are Dutch gravestones here and also the "Doop Boek", a register of baptisms and marriages from 1751 to 1804.

KERALA/Cochin

You can look at a photographic reproduction of these vital statistics from the past (the original is far too fragile).



Saint Francis is a quiet old church reminiscent of Spanish style, and not nearly as flamboyant as the Santa Cruz Cathedral in Fort Cochin which almost verges on the gaudy side. This cathedral was completed in 1904.

The White Jews of Cochin

Venerable though it may be, Fort Cochin is almost an upstart settlement compared to Mattancheri. The first emigration of Jews to Kerala is supposed to have taken place in the 6th century B.C. There was a much bigger wave in the 1st century A.D. when Jews fleeing Roman persecution in Jerusalem came to Cranganore and settled there. One of the most impressive sights in the synagogue of Mattancheri are the copper plates

presented to the Jewish community by King Bhaskara Ravi Varma in the 4th century A.D. It awarded them the village of Anjuvannam, a name meaning "five castes", for the Jews were believed to be the lords of five castes of artisans. Incidentally, both Jews and Christians have always been considered of high caste in Kerala. The plates state that Anjuvannam shall be the hereditary possession of Joseph Rabban and his descendants "so long as the world and moon exist".

The king's word was good and the Jewish colony flourished, serving as a haven to Jews from the Middle East and, in later centuries, Europe. The Portuguese put an end to this state of affairs. When he discovered these Jews near Cochin, Albuquerque requested permission from his king to "exterminate them one by one" and destroyed their city at Cranganore. Joslem feelings flared up at this time, too, and it was only with the arrival of the Dutch that the Jews of Cochin were able to live without fear once more—as they always had in India.

Their synagogue in Mattancheri's Jew Town was built in 568 after their expulsion from Cranganore. It was considerably embellished in the mid-18th century by Ezekiel Rahabi who built a clock-tower and paved the floor of the synagogue with hand-painted tiles of willow pattern (every one of them different), brought all the way from Canton in China. These tiles and the copper plates can be seen at the synagogue. These

But the congregation itself has almost vanished. There are only about 70 left of the pale, blond and aristocratic-looking White Jews of Cochin. Many of them emigrated to Holland and to England in the past two centuries, and only a few have gone to Israel recently (unlike the "Black Jews" from the mainland who are a mixture of Jewish and Hindu stock). Their race is dying out from inbreeding but they still huddle in one street, known as Jew Town, in Mattancheri, except for two or three rich families who have moved to the green suburbia of Fort Cochin.

Besides the synagogue, Mattancheri also offers one of Cochin's most beautiful buildings, the "Dutch Palace". We've put quotation marks around it because it doesn't look very Dutch and it really isn't. It was built by the Portuguese in the middle of the 16th century and then taken over by the Dutch who added some improvements before presenting it to the rajahs of Cochin who used it as a palace. They, in turn, made more improvements, notably some excellent mythological murals. In

one room, you can see the entire story of the *Ramayana* on the walls. Both the synagogue and the Dutch Palace are within easy walking distance of the boat jetty at Mattancheri.

Cochin is also a convenient jumping-off spot for some quiet excursions which offer even more facets of Kerala. A few minutes away lies Tripunithura with Hindu temples and palaces; at Mulanthurithi, there is a Syrian Christian church built 700 years ago and housing some remarkable frescoes. In another direction, from Cochin, you can easily visit the Veliyattaparambil Temple at Narakkal—where trial by ordeal with molten lead or red-hot iron was the custom until less than 200 years ago.

From Cochin to Cranganore

After Cochin, the pace of sightseeing slows down once more. Actually, Kerala is so small by Indian standards that nearly the whole state can be seen in side trips from Cochin.

One such trip might take you ten miles north to Alwaye which has no Venetian pretensions: instead, this industrial town calls itself the "Ruhr of Kerala". It was here that Travancore made a successful stand against Tipu Sultan, an invader from neighboring Mysore who came storming into Alwaye in 1790. He was repelled mainly thanks to a huge flood on the Periyar River which dampened his ardor. Alwaye is also the home of the Union Christian College, one of the few ever started in India by Indians, not foreign missionaries. But the main reason for coming here is that Alwaye is on the route to Kaladi, birth-place of Sankaracharya. He was an 8th-century saint and philosopher, the father of the *Advaita* doctrine of Hindu philosophy and one of the first of the monotheists who have always seemed to flourish on the soil of Kerala—whether as Hindus, Christians, Jews, or Moslems. He summed up his philosophy in this verse:

"Though difference be none, I am of Thee,
Not Thou, O Lord, of me;
For of the Sea is verily the Wave,
Not of the Wave the Sea".

Along the shore north of Alwaye, you reach old Cranganore, now known as Kodungalloor. The Cheraman Perumals, the early rulers of this part of the Malabar Coast, had their capital here and an old building known as Cheraman Parambu is said to have been their palace. Kodungalloor was not always a drowsy seaside town. It was the first of Kerala's international

harbors and the heritage of its history includes a Portuguese fort, a number of Hindu temples (the best-known are as the Thiruvanchikulam and the Bhagavathi), and India's first mosque. Near-by Kottappuram adds a Christian touch: it is here that St. Thomas the Apostle is said to have landed in India and there is a church dedicated to him on the spot.

Back inland once more, the main road and rail line run from Alwaye to Trichur which offers a zoo (quite a collection of snakes), an art exhibition in its town hall, an old palace, and a fort. Trichur certainly belongs on your itinerary if you happen to be in Kerala during its Pooram festival, an annual affair occurring in April or May. This is one of South India's biggest shows, complete with processions, huge firework displays, and elephants decked out regally.

Now the landscape reverts once more to coconut palms, tea and rubber plantations and groves of tropical fruit trees as you head toward the sea from Trichur north to Calicut (renamed Kozhikode on present-day maps). Calicut is rather remote from the rest of Kerala and, prior to 1956, it was not even in the same state. In the past, it was one of the centers of power of the Malabar Coast under its rulers, the Zamorins, a name meaning "lords of the sea". Calicut is noted for its block-printed cotton cloth and, of course, it is the origin of the word "calico".

This city with a large Moslem population has always been a major port on the Malabar Coast, and its richest days as a trading center began when Vasco da Gama landed here on May 20, 1498, after rounding the Cape of Good Hope. The English first appeared in Calicut in 1615 and the British East India Company gained control of the city in 1792, following a treaty with Tipu Sultan.

For a last look at the Arabian Sea, we might suggest a train ride north from Calicut to its old rival, Cannanore, another harbor which has seen the flags of the ancient world's maritime powers. Vasco da Gama called here in 1498 as well as at Calicut, starting the usual process of Kerala's colonial history from the Portuguese to the Dutch to the English, who made Cannanore their military headquarters until 1887. Cradled by the breakers of the Arabian Sea, Cannanore is a quiet spot and seems mainly to dream of the role it once played in the historical pageant of Kerala.

GOA

Hindu-Catholic Gold Coast

If you think every paradise in the world has been not only discovered but ruined by discoverers: Go to Goa! No bigger than a thumbprint on the Malabar Coast this tiny former Portuguese territory is in India, with India, but not yet entirely of it. Goa is halfway between Rhode Island and Delaware in size and houses about 600,000 easy going, hospitable people, both Hindu and Christian, who live together without a shade of intolerance.

The climate and scenery could hardly be improved upon. Outside of the monsoon (June to September) which most of India has to put up with, the temperature and weather stay high and dry and you could dream of being marooned in such surroundings—among the mangoes, pineapples, coconuts, and with the silvery sands of some of the world's most beautiful beaches never more than a few steps away. The palm bordered rivers move wide and lazy down to the Arabian Sea, while the towns, if architecturally undistinguished, appear the epitome of well cared-for tropical suburbia.

There was a very recent time when Goa was a sort of Asian Tangiers with plenty of European goods at palatable prices, living in a relaxed moral climate engendered by the natural bent of the people and left uncontradicted by four centuries of Latin Catholicism. The somewhat stringent puritan atmosphere and serious democratic responsibilities of India proper never crossed the border even if a little contraband did—so the Goans were at the same time much less free and much better off materially than their neighbors of the same peninsula.

The Portuguese were in for 450 years and out within hours—leaving behind them a ghost town crammed with baroque churches and a bountiful if artificial economy. India has made changes: hitherto free-flowing whisky has become prohibitively expensive and the prostitutes have disappeared from the streets, as have refrigerators and radios from the shops. There are also more schools, cows, doctors, and the great novelty of a free press and free elections.

Naturally the Goans have growing pains. Chief among them

is the chore of converting a colonial economy. Thus they do not produce enough food to feed themselves, and some of the charming whitewashed villages are literally deserted as all the able bodied males have gone to seek work in Bombay. However, the iron mines are producing high grade ore for export, delicious tinned prawns and shrimp sail off for Occidental supermarkets, and hordes of Indian experts have arrived to promote here a model farm, there a reforestation project.

On another frontier the language battle rages—shall it be Konkani, the traditional tongue, or Maharashtri, spoken next door and which would pave the way for absorption by the larger province? The issue is serious, for the Goan is fiercely loyal to his country (there are more than 300 Goan village clubs in Bombay) and India takes only second place in his heart.

Speaking of History

Early Goan history is a hazy maze of Hindu dynasties and sub-dynasties until the middle ages, when the Hindus stopped fighting each other because they had to contend with the Muslims. Suddenly everyone wanted a foothold on the Malabar Coast since it had become a source of spices and an important link in the Arabian trade routes. The Portuguese were the first Europeans to appear on the scene. Alfonso de Albuquerque came ashore in 1510, fighting off anyone opposed to his conquests, until he finally controlled all the coastline needed to become a formidable and wealthy trading power. Silks and spices, porcelains and pearls, passed in and out of Goa's harbors until she rivalled Lisbon itself.

Thirty years after Albuquerque came the most famous figure in Goan history, seeking not spices but souls: Saint Francis Xavier. Born in a Spanish castle, Doctor of the University of Paris, Francis left for Goa with no possessions but a breviary and a crucifix. He came as apostolic nuncio to the East when the king of Portugal requested missionaries for his overseas territories. He transformed Goa by his preaching and his example before moving on to more distant lands. Ten years later Francis died on the threshold of China, but his body was eventually returned to Goa where it now reposes in a magnificent casket in the Bom Jesus Basilica.

After the end of the 16th century life became less sumptuously simple for the Portuguese. They had to fight off all comers, and there were many: Hindu, Muslim, Dutch and British. By 1750

GOA/Practical Information

the proud baroque capital of Old Goa was battle-scarred and plague-ridden and the population moved down river to Panjim. Portuguese methods of rule degenerated nearly as badly as their buildings. One of the blots on their record, the Inquisition, set up after Francis Xavier's death, gave up the ghost at last in 1812. The viceroyship was a political plum which did much to enrich its possessor but little for the Goans, so throughout the 19th and early 20th centuries abortive revolts sprang up here and there—all of them quelled ruthlessly by Portuguese troops. In December 1961, India put a stop to what was from her point of view an intolerable situation. Operation Vijaya, a virtually bloodless campaign, brought Goa back to India after a 450-year absence amid shouts of joy from the great majority of the Goans themselves.

Daman and Diu were two other Portuguese vest-pocket enclaves which fell to India at the same time. Daman, (22 square miles and 23,000 people) north of Bombay; and Diu (15 square miles, 15,000 people) across the Gulf of Cambay from it, share Goa's character, religions, and rural pursuits.

PRACTICAL INFORMATION FOR GOA



WHEN TO GO? Certainly not from June to September when the monsoon holds away. Otherwise temperatures vary little, averaging 79°. December, January and February are very pleasant indeed (a light wool sweater might be good to have in the evening) but the Indians themselves prefer their vacations in Goa during April and May.



HOW TO GET THERE? Goa is 80 minutes by air from Bombay (Dabolim Airport is just a few more minutes from Vasco da Gama). Daily afternoon flights from Bombay to Cochin via Dabolim, returning same afternoon.

The Chowgule Steamship Co. runs a daily service between Bombay and Panjim: The Scindia Steam Co. runs a weekly steamer service Bombay-Marmagao daily except during monsoon season, June-Aug. De luxe air-conditioned cabins may be reserved and you can travel First Class "Ordinary," Second, or even Deck Class for a very paltry price. Steamers of the same company are also available from Karwar and Cochin.

Masochists may want to take the train, 24 hours from Bombay to Margao (It also goes on to Vasco da Gama) and 4 hours longer than that to make it back. Driving from Bombay to Panjim (425 miles) takes about 15 hours. The long stretch from Bombay to Belgaum is over good roads, from Belgaum to Astoli you should keep an eye open for wild animals at night (in fact, avoid it at night unless you like danger) and Astoli to Panjim is decent road. By bus: More refined torture here. Departure from Bombay at 4 a.m. and it takes 18 hours to the Betim ferry point.

How to Get to Town from Airport: Airline coaches available at Dabolim Airport to get to Panjim, 20 miles away. Taxis will cost \$2 (16s).



HOW TO GET ABOUT? Once you are in Goa you will probably take advantage of the country's greatest natural resource: water. Ferries do almost all the transportation work, crossing the

Mandovi River from Panjim to Betim and the Zuari River from Agacaim to Cortalim every five minutes. They can also transport cars. Busses operate between the main towns and both busses and metered taxis are available in these centers.



FESTIVALS. The most impressive is also the least frequent. Saint Francis Xavier's body is exposed about every ten years—next exposition will be in 1974. Needless to say, this important event

will be understandably celebrated with great religious fervor. During other years, the saint's feast day is December 3 and is feted with most pomp at Bom Jesus Basilica.

A religious feast is often a fine reason for singing and dancing and holding village fairs. The Goans love music and you ought to hear a *mando*—not quite waltz and not quite Portuguese *fado* but with strains of both. Some of the Christian fêtes are the Reis Magos (Three Kings) celebrated on Epiphany (Jan. 6) and the feasts dedicated to Our Lady on Dec. 8 and Feb. 2. On Monday after the fifth Sunday in Lent, the Franciscan Third Order holds a very colorful procesion in Old Goa with more than 40 statues of saints taken out for the occasion. The most animated of all holidays lasts during the three days before Lent begins, and at Carnival time everyone seems to be playing a guitar or dancing in fancy dress—sometimes both at once.

The Hindus celebrate their New Year during Diwali (Festival Of Lights) October/November. Dussehra lasts ten days, September/October, depending on the calendar, and is celebrated in all Hindu temples as is Zatra, around the first of May. At the Sirigao Zatra you might witness feats of fire-walking.

HOTELS, RESTAURANTS. Accommodations are modest. Best hotels are the Mandovi, Panjim, Tourist Hostel, Panjim, and Zuari, Vasco da Gama. Also Solmar, Gaspar Dias. Guest houses in Panjim: Riviera, Pensao Central, Pensao Imperia, Esplanada Gaspar Dias (Miramar), Menezes. Tourist Resort Hotel on Calanguti Beach, 7 miles from Panjim, is very pleasant and most popular. For Western dining, Natraj, Flamingo, Bar Cappuccina, Fiesta in Panjim. Longuinhas and Marlin in Margao. Casa Bella in Mapula. South Indian food served at P. Henry's and Udipi in Panjim.

There is no prohibition in Goa, Daman and Diu.



USEFUL INFORMATION. Government of Goa, Daman and Diu, Department of Information and Tourism, Panaji; Government of Maharashtra Tourist Bureau, Tourist Hostel, Panaji; Government of Mysore, Tourist Information Centre, Palace Hotel, Panaji; Government of Goa, Daman and Diu, Information Centre, Kamat Bldg., Margao; Government of Maharashtra, Information Centre, Margao; Government of Mysore Tourist Information Office, Margao.

Airlines Office: Indian Airlines, Cunha Rivera Road, Panaji.

Automobile Association, W.I.A.A., near Secretariat, Panaji.

EXPLORING GOA

Let's face it—if you are in Goa, it is at least partly for the bathing! Goa has 82 miles of coastline plus deep river estuaries so there is quite a choice. Closest to Panjim, the capital, are Gaspar Dias and Dona Paula beaches. The first is closer but the swimming is marred by a fairly strong undertow; the second is chic. Across the Mandovi River from Panjim is gorgeous Calangute Beach, and nearly as spectacular, though less “in”, is Colva beach on the south coast near Margao.

Panjim is a pleasantly white-washed town which was only a sleepy village before the Portuguese transferred their capital closer to the shore. The only important monument dating from pre-capital days is the Secretariat Building—once a Muslim palace, then a Portuguese fort. Hard by this Idalcao Palace stands the statue of the Abbé Faria, priest and hypnotist, portrayed in the act of mesmerizing a lady patient: he looks fierce and one would not like to be in her shoes. The best overall view of the town can be seen from the Church of the Immaculate Conception, or if you are lucky, from the Portuguese style villa of a Goan host who lives in the hillside residential neighborhood. Another place to capture the flavor of Panjim is down on the banks of the wide Mandovi, watching the slow sailing craft ply up and down.

Panjim will probably be your base unless you have reasons for being in the air, sea, and rail transportation center at Vasco da Gama. Scenery around the capital is lush and green with rice paddies and waving palms. From Panjim excursions are pleasant and easy and no set itinerary is necessary. Your first foray will undoubtedly be to Velha Goa, the 16th and 17th century Portuguese capital, a study in splendor and decay. Come by boat if you can so as to pass through the *Viceregal Arch* as each viceroy had ceremonially to do before taking possession of his office: this arch was the symbolic entry to the city as well as the gateway from the harbor. Vasco da Gama in full regalia gazes out from his niche.

This shell of a city covers about three square miles. The great square, now little more than a neglected field, was once the site of the trials of the Inquisition. The following is as con-

venient an order as any for visiting Old Goa.

Saint Cajetan, an Italian and contemporary of Saint Francis Xavier, lent his name to this handsome church and convent of the Theatin Order. The facade is neo-classic with twin towers flanking the great dome but the interior decoration is pure unrestrained baroque. The main altar soars nearly to the top of the edifice, the patron saint's altar is adorned with twisted columns, and the pulpit is an exercise in delicate carving. Interesting to note is a large arched window whose tiny panes are made of seashells. In the crypt are the tombs of generations of Portuguese rulers.

The Sé Cathedral is an imposing white structure whose façade unfortunately seems lopsided since the ruin of the north tower. The tiny congregations the cathedral now occasionally shelters seem out of all proportion to its 230 feet length and the magnificence of its decoration. Barrel vaulted ceilings of the three naves arch over the Doric arcades which separate them. The main altar is simple in shape with classical arches and Corinthian columns, but richly carved scenes in deep relief portray episodes in the lives of Christ and of the Blessed Virgin. In the left nave are the chapels of Saint Joseph, splendidly ornamented on every possible surface, of Saint George and of Our Lady of Necessity whose decoration the Goan palm trees have influenced.

On the right is the chapel of the Holy Spirit with its charming altarpiece showing Mary surrounded by the black-bearded apostles on the day of Pentecost when the Spirit descended upon them. Other chapels on this side are dedicated to Saint Bernard, Saint Anthony, and to the Holy Cross. Almost hidden in this last chapel, in the mauresque style, is a cross upon which a vision of Christ is said to have appeared in 1919. The carving in the cathedral on the whole is of a higher level than the painting which is generally in bad repair and not very interesting to begin with.

• *Saint Francis of Assisi Church and Convent*. The Franciscan Order actually was the first on the scene in Goa (they arrived with Albuquerque) even though nearly everyone thinks of Francis Xavier and the more spectacular results of the Jesuits in connection with the country. True to the humility of their founder, the Franciscans went straight to the poor and down-trodden whereas the Jesuits were more inclined to ally themselves with the resident Brahmins and retain the caste sys-

tem. The Franciscan church is simple and handsome without, spacious and harmonious within, and easily the most shining example of Portuguese religious art in Old Goa. The portal is in pure Manueline style, and inside this theme is developed in the rich stucco ceilings and the profusion of carvings. High above the main altar, Christ crucified is shown with his right arm detached from the cross in order to embrace Saint Francis. In the convent just next door one may visit the little museum and the gallery with portraits of sixteen Franciscan martyrs.

The Chapel of Saint Catherine is an endearing little Renaissance church, one of the first erected by the Portuguese in Goa.

The Bom Jesus Basilica was ten years in building and is a fine example of Jesuit architecture. It has an ornate yet ordered façade; three tiers relieved by columns, the last with round windows, culminate in a high pediment flanked by shell motifs. The interior is perhaps the richest of the rich churches in Old Goa; highly and heavily decorated yet admirably proportioned. The Basilica is sacred to the Infant Jesus, but the Babe's statue is dwarfed by that of Ignatius of Loyola which stands above the gilded high altar.

Despite the fact that Bom Jesus is the largest church here, most will visit it neither for its size nor its style, but for the precious relic enshrined in the south transept. Here, in the sort of splendor he consistently refused during his lifetime, lies the body of Saint Francis Xavier. The body travelled after death almost as much as the Saint had done in life, but in spite of each transfer (at least four) to a new resting place the body remained perfectly preserved. It has suffered more from piety than from time's corruption—both big toes were bitten off by female fanatics and an arm was severed at the request of a pope and sent to Rome.

Saint Francis owes his dazzling casket to the generosity of the Duke of Tuscany who received the saint's pillow as a relic and sent the Florentine tomb in exchange. Now reposing in the altar, the casket's four bronze panels show Francis preaching, baptising, fleeing his persecutors, and on his deathbed. The whole chapel is covered with marble and inlaid with semi-precious stones and further decorated with paintings about the life of the saint. The inlaid cabinets of the sacristy are worth a look as is the little museum of sacred objects in the Casa Professa adjacent to the Basilica.

A few minutes walk up the road from Bon Jesus brings the

visitor to the Monte Santo or Holy Hill where a number of other remnants of Portuguese glory remain. The most interesting is the *Convent and Church of Santa Monica* which once housed more than a hundred nuns, then slowly dwindled in importance until the last nun died in 1885. The nunnery was completely self sufficient and one can trace the pious and well organised life of the Daughters of Santa Monica through the many rooms of this rambling structure. The church is refreshingly simple, in the Doric style, and contains a supposedly miraculous cross in on chapel.

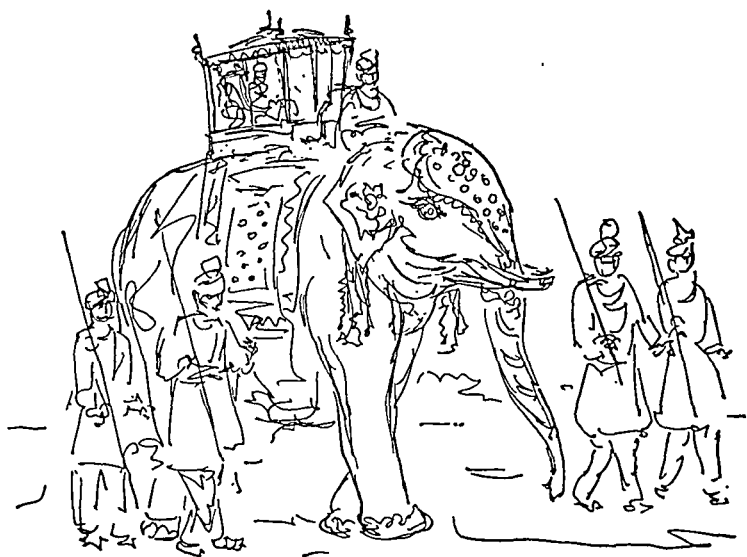
Also on Monte Santo are the Church of Saint Rosario, the ruined tower of the convent of Saint Augustine, other ruins of Saint Paul's College, and on a less inspiring level a black stone whipping post where prisoners were given the Portuguese "third degree." The best preserved of this group is the little chapel of Saint Anthony.

As patron of soldiers, the saint's image used to receive a yearly salary from the commander of the army. One ill-advised general who thought this a useless expense and cut off the payment died from a fall on the saint's feast day. The next general restored Anthony's stipend!

The amazing number of churches to the contrary, Goa is only about 38% Christian and well over 60% Hindu. If there are few temples in proportion to the Hindu population, it is partly because the first Portuguese onslaughts destroyed many of them. They were rebuilt—but at a safe distance from the foreign colonisers—which is why most of the temples are now well inland. In and around Ponda are seven temples within a three mile radius; the most interesting among them is the small but elegant Mangesh Temple.

Once upon a time there were also dozens of mosques dotting the countryside, but the Portuguese pursued their policy of destruction of any religious edifice other than their own. The only remaining mosque of any importance (also at Ponda) dates from 1560 and is known as the Sofa Shahouri Masjid.

Anyone interested in military architecture should see the Aguada Fort on the way to the Calangute beach. Those whose interests run more to the economic aspects would be interested in the mining operations near Sigao, in the interior, or in the bustling harbor at Marmagao. Vasco da Gama is at the end of the railway line and very close to the airport; it is an attractive town and boasts a fine beach.



MYSORE

Oriental Splendor and Hindu Rococo

Mysore is no eyesore! On the contrary, it seems to combine all that is most colorful and most fascinating in India with a comfort, for the traveler, which is orientally sumptuous and occidentally efficient. Nothing could be more different than, say, the overcrowded streets of a place like Calcutta, and the calm and charm of Mysore's big cities. The plateau of the province is situated at the angle where two mountain ranges converge into the beautiful Nilgiri Hills. The climate is pleasant and warm—in places bracing—and even the rains which start in May are not the never-ending torrents experienced elsewhere, but quick showers immediately followed by blue skies. There are rivers and waterfalls, forests filled with wild game and also with precious woods like teak, ebony and sandalwood, and flowers everywhere: flaming gulmohur, deep blue jacaranda, pink and white acacias and many other blossoms.

Mysore—the size of New England—has probably been in-

habited as long as any place on earth, and through the ages men have added their handiwork to the variety of natural beauty. Thousand-year-old Hindu temples—decorated with carvings of amazing virtuosity—grandiose Moslem monuments, remains of lost civilizations and some excellent modern city planning are to be found throughout the state.

The scenes of village life will remain long in the visitor's memory. The twenty-million people of Mysore are called Kannadigas because they speak the language known as Kannada. They are sinewy, robust and intelligent, and have a natural simplicity and dignity. Colorfully dressed women wait patiently to fill their jugs with water at the village fountain which is also their social center.

The men, often scantily dressed, work in the fields walking slowly behind the buffaloes dragging plows which have not changed in 3,000 years. Mysore is a place where the climate makes it possible to live perpetually outdoors—the huts in the villages are often of rudimentary construction and people think nothing of setting up their beds outside.

In contrast with the happy simplicity of the country are the grand palaces and formal gardens befitting a princely state, the splendor of such festivals as Dasara and the relics of centuries of royal living—Hindu or Moslem. Some of the best religious monuments in the whole of India are found here. Roads in Mysore state are excellent; generally, so are hotels and other tourist accommodations; in fact the place has everything to make the most traveled and most sophisticated visitor happy.

Parts of Mysore are geologically the oldest formations in the world and people have been living there for a proven 10,000 years and undoubtedly, much longer. These people, because they have had little geographical possibility or incentive to move beyond their frontiers, have remained faithful to the traditions of their forefathers. The state's history is intimately interwoven into that great epic, the Ramayana. It was India's first great emperor, Chandragupta Maurya who, after embracing Jainism, retired to Sravanabelgola, renouncing all worldly possessions including his empire. Many of the great names of Indian history like the Cholas and the Gangas ruled parts of Mysore over the early centuries, and saints and philosophers followed each other on this auspicious soil. The Hoysala dynasty was the first to control all of what is now modern Mysore from the 11th to the 14th centuries. They were great

builders and it is to them that we owe the magnificent temples at Somnathpur, Belur, and Halebid. The Moslem hordes came sweeping into Mysore as elsewhere and the Hoysala capital at Dorasumdudra (the modern Halebid) was sacked by Mohammed-bin-Tughlaq in 1327.

Hindus and Moslems seesawed back and forth into power in the following centuries: if Vijayanagar, whose ruins are at Hampi, was Hindu, other places like Bijapur remained resolutely Moslem. Taking advantage of the general chaos, an adventurous army officer named Hyder Ali engineered a successful coup *d'état* and took power in 1761. He and his son, Tipu Sultan, who humbled the British before being finally annihilated by them, added to the province and ruled it from Srirangapatna. By 1799 the British were in full control and they eventually returned sovereignty to the old Hindu dynasty in the person of Sri Krishnaraja Wadiyar III, ancestor of the present Maharaja.

This family provided an unbroken line of enlightened rulers who have made modern Mysore the model state it is. So popular is the present Maharaja that, at the advent of Independence he was retained as head of the state (governor) by the Republic of India.

PRACTICAL INFORMATION FOR MYSORE



WHEN TO GO? The climate is near-tropical with warm days and balmy nights. The hot season begins late in March and ends in June, followed by the rainy season which lasts up to October.

The other four months are the cool season, the best time of all, when average daily temperature is in the low 80's.

How to Get to Town from Airport: Airline coaches and taxis available. Fare is around 50 cents in Bangalore (4s).



WHAT TO SEE? Bangalore, the state capital, is your first destination. Mysore City has much to offer and is also an ideal excursion center (Somnathpur, Srirangapatna, etc.). The Hoysala

temples at Halebid and Belur are absolute "musts" while the vestiges of Vijayanagar, Aihole, Pattadakal, of difficult access, should be visited by people on a leisurely car trip across the state. Bijapur is a focal point of Islamic architecture in India.



FESTIVALS AND DANCING. Dasara (or Dussehra as it is called in the North) comes from a Sanskrit word meaning "ten nights". The Mysore Dasara is rightly famous for its pomp and

pageantry handed down by the 16th century rulers of the Vijayanagar Empire. The ten-day festival—dependent on the solar calendar—begins sometime in October with the Maharaja's palace being lit up by millions of electric bulbs. Festivities culminate on the 10th day when the Maharaja

makes a gala appearance in full regalia in a procession of true Oriental splendor, seated on a caparisoned elephant and surrounded by his bodyguard, cavalry and infantry, all in the most brilliant, gala uniforms.

In addition to the usual Hindu festivals, local observances of some importance are the car festival at Nanjangud (toward end of March) and the *Vairamudi*, held at Melkote, 34 miles away.

The Kodavas of the Coorg District have their own colorful folk dances, like the *Huthri* and *Bilakat* (dance round the light). *Suggi*, popular in North Coorg and associated with the harvest, comes in April. The Banjaras in the mountainous valleys and forest areas of the state have their own tribal dances. One of the earliest forms of folk art in Mysore State is the rustic play (dance-drama) known as *Yakshagana* which dates back to the 12th or 13th century. The texts have been handed down from father to son for hundreds of years.



HOW TO GET TO MYSORE? Bangalore is quite an important air center connecting with Bombay (1½ hrs.), Madras (55 min.), Hyderabad (1½ hrs.) and with smaller places like Mangalore, Cochin and

Coimbatore. By train: from the Bombay region, by the *Poona-Bangalore Express* and from Madras (Central Stn.), in 8 hours, by the *Madras-Bangalore Mail* (airconditioned cars three times a week) and in 5½ hrs. by *Brindavan Express*.

Bombay is 640 miles by road from Bangalore via Poona-Hatit-Sankeswar-Dharwar-Harihar; from Madras it's 207 miles via Kolar by good road. From Cochin you will take the road via Trichur-Calicut-Tellicherry-Mercara to reach Mysore City after 330 miles of driving.



HOW TO GET ABOUT? Taxis cost less than a rupee per mile; tourists hiring cars for tours exceeding 100 miles per day don't have to pay overnight charges. *Ram Mohan & Co., Kempegowda*

Rd., Bangalore, and *Hindustan Travels*, Minerva Circle, Bangalore, and other operators run regular sightseeing services. There are bus services from the two principal cities to most points within the state such as Bangalore-Mysore, Mysore-Mercara, Mysore-Hassan, etc., and good trains from Bangalore to Hassan (140 miles) and to Mysore.

Stravanabelgola is 32 miles by bus from the nearest railhead (Hassan), and Hospet (for Vijayanagar and Tungabhadra) 380 miles by train from Bangalore via Hubli and about 100 miles less via Guntakal. There are permanent shuttle services by bus between Tungabhadra Dam-Hospet-Hampi-Kamalapuram. To visit Badami-Pattadkal-Aihole and Bijapur you can take the *Hubli-Sholapur Passenger* train but you are better off by car or taxi because you still have to hire vehicles at Badami (for Pattadkal) and at Begalkot (for Aihole). The railhead for Jog Falls is Talguppa (11 miles away); better get down at Sagara Station (21 miles) and take the bus there.

HOTELS AND OTHER ACCOMMODATIONS

ARSIKERE. *Traveller Bungalow* (see P.W.D. Section Officer, Arsikere).

BADAMI. *District Bungalow* (apply to Collector, Bijpur). *Tourist Bungalow*, (Cl. II), 11 rooms, contact Asst. Engineer, P.W.D. No. 2 Sub-Division.

BANDIPUR, halfway between Mysore and Ootacamund. *Forest Bungalow* (write Divisional Forest Officer, Mysore); *Travellers Bungalow* (Asst. Engineer P.W.D. Gundlupet).

BANGALORE. The *West End*, High Grounds, is perhaps the best; 85 rooms with baths; Continental and Indian cuisine; garden and golf links. The *Grand*, 20, Lavelle Rd., is a close runner-up; 18 rooms with bath, also near golf links. Both first class superior. *Bangalore International*, High Grounds, airconditioned, 86 rooms, is new and less expensive. The *Shilton*, St. Mark's Rd., is also very pleasant; 37 rooms with bath;

MYSORE/Hotels

tennis and swimming at Club. First class reasonable. Other clean and medium priced hotels: *Lobo's*, Cubbon Rd., 21 rooms with bath.

Also *Palace*, Ali Askur Road; *Victoria*, 20/21 Residency Road; *Ambassador*, High Grounds.

Excellent Indian style hotel: *Madras Woodlands*, 5 Sampangi Tank Rd.; 125 rooms with bath; has air-conditioned cottages; Govt. Tourist Dept. approved. Moderate. Much less expensive are: *Modern Hindu Hotel*, Seshadri Rd., and the *States*, Gundopanth St., and the slightly better *Taj Mahal*, Gandhinagar. The *New Krishna Bhavan*, set in a garden, is at Malleswaram. *Hotel Tourist*, Race Course Rd., 120 rooms.

By contacting the Manager, Govt. Guest Houses, The Residency, Bangalore-1, you might get into one of the three *Guest Houses*, Infantry Rd. Guest House; Kumara Krupa G.H.; Sudarshana G.H. Bangalore boasts a few paying guest houses: *Ashley Park*, 39A, Mahatma Gandhi Rd.; *Terra Vera*, 15A St. Mark's Rd., and *Italian Holiday Guest House*, 7 Residency Rd. These are in actual fact moderately priced *pensions*. Students will be put up at very low rates at the Y.M.C.A., 31 Infantry Rd., and at the Y.W.C.A., 24 Infantry Rd.

BELGAUM. *Green's Hotel*, 164 Camp, is small but comfortable, 12 rooms with bathroom; moderate. Also *Dak Bungalows* (Exec. Engineer, Belgaum).

BELUR. No hotel, but there is a *Travellers Bungalow* and an *Inspection Bungalow* with catering facilities. Reservations: P.W.D. Asst. Engineer, Belur.

BIJAPUR. Has only very inexpensive and inadequate Indian style hotels. However, the *Inspection Bungalow*, part of an old palace (no catering) and the *Circuit House* (meals available) are very good; also *Travellers Bungalow*, next to it. (Apply Executive Engineer, P.W.D. Bijapur a few days in advance). Less comfortable but still suitable: *Municipal Rest House* (take only "A" class rooms) and Class I and II *Tourist Bungalows*. Apply Manager and Exec.

Engineer, Bijapur Div., respectively.

HALEBID. The *Travellers Bungalow* is adjacent to Hoysaleswara Temple and has two double rooms with Indian style bathrooms. Contact Asst. Engineer, Belur or P.W.D. Supervisor, Halebid.

HASSAN. An excellent *Travellers Bungalow* is at the disposal of tourists visiting Halebid and Belur (Contact Exec. Engineer, Hashan). A *Tourist Bungalow* run by the Dept. of Tourism offers six singles and two doubles. Contact Manager.

HAMPI. Base for visiting Vijayanagar and Tungabhadra Dam Project. A former Hindu temple converted into P.W.D. *Inspection Bungalow* at Kamalapuram (7 miles northeast from Hospet); *Vaikunt Circuit House*, Tungabhadra, excellent. Also P.W.D. *Bungalow*, a mile from Hospet Station (Contact Collector at Bellary). At nearby Munirabad there is the *Andhra Bhavan Circuit House* and at Bellary a *Govt. Guest House*, Anantapur Rd.; for both apply to Exec. Engineer P.W.D., Bellary.

KOLAR GOLD FIELDS. Government *Guest House*, Ooregam (apply to Chief Secretary, Govt. of Mysore, Bangalore); *Travellers Bungalow*, (contact Asst. Engineer, P.W.D. No. 2 sub-division, Bangarpet).

KRISHNARAJASAGAR (near Mysore City). Hotel of the same name, beautifully situated, over-looking Versailles-like Brindavan Gardens and fountains; 22 rooms with bath; swimming pool; first class superior.

JOG FALLS. *Inspection Bungalow*, contact Superintendent, Gandhi Hydro-Electric Project, Jog Falls, Jog. *Travellers Bungalow* (Cl. II), 3 rooms (cont. Sup't. Eng., Hydroelectric Works).

MANGALORE. *Woodlands* is best place. Municipal *Travellers Bungalow*, contact Commissioner, Mangalore Municipality. P.W.D. *Inspection Bungalow*, Kadri, no catering. Contact Collector of S. Kanara.

MERCARA. Govt. *Guest House* and *Inspection Bungalow*. Contact Dist. Comm.

MYSORE CITY. *Metropole*, Viceroy Rd., 19 rooms with bath, first class reasonable; *Ritz*, Bangalore-Nilgiri

Rd., very small, moderate, Carlton, inexpensive. Excellent Indian style hotels: Dasaprakash, Modern Hindu Hotel and Railway Retiring Rooms, comfortable. (See Krishnarajasagar near Mysore).

SRAVANABELGOLA. There is a third class *Travellers Bungalow*, not fanatically clean.

SRIRANGAPATNA. Krishnamurti Bungalow, very simple.

TUNGABHADRA (see Hampi).



RESTAURANTS (with Western style food): in Bangalore: *Three Ace's*, 8 Mahatma Gandhi Road; *Koshy's*, Brigade Road; *Chinese*, 116 Brigade Road; *Parade Cafe*, St. Mark's Road; *Kwality*, 44 Brigade

Road, Jewel Box, 39 St. Marks Rd. In Mysore: *Green's Restaurant* and *Royal Cafe*. In Bijapur: *Dilkush Restaurant*, Gandhi Rd.; *Grand Hotel Restaurant* (in Municipal Rest House compound). In the Hampi region: *Project Restaurant* and *Triplicane Lodge*, Tungabhadra Dam Project: *Krishna Café*, Hospet.



MUSEUMS. The Government Museum at Cubbon Park, Bangalore, is open six days a week. Besides relics of the Chandravalli excavations (Neolithic period) there is a good collection of old jewelry.

Sri Chamrajendra Art Gallery housed in the Jaganmohan Palace, Mysore City, has paintings of local, Rajput and Moghul schools. 8:00-11:30, 3-5 exc. Thurs.



SHOPPING. The skill of the old Mysore craftsmen is still flourishing: inlaid furniture and ivory and sandalwood carvings are made in a variety of designs that delight the connoisseur. For hundreds of years, Mysore has been the home of sandalwood. Statuettes and panels, beads and pendants are executed in this delicately scented wood. Carved tables, screens and dinner gongs are made in lovely designs.

In Bangalore the Gov. Arts & Crafts Emporium is at 23 Mahatma Gandhi Rd. *Sampagay*, *Sampangi Tank Rd.*, for antiques, etc. Commercial Street and Brigade Road in the Cantonment, and Chickpet and City Market are good shopping areas. In Mysore City the number one general shopping center is Deveraja Market. You might be able to pick up a length of material during your visit to the *Silk Weaving Factory*, or a masterpiece in sandalwood at the *Chamarajendra Technical Institute*; both have showrooms.



EXCURSIONS. From Bangalore: The Nandi Hills (4850 ft.) are about 40 miles away; *Hesaraghatta* is 18 miles from the capital. In its large lake, an exclusive yacht club holds races and other competitions every year. There is a P.W.D. Inspection Bungalow. The Chamarajasagar water reservoir on the Magadi Road, 22 miles from Bangalore, is a beauty spot and an ideal place for picnics. It has a comfortable Rest House; for reservations contact Executive Engineer, Water Supply Division, Ananda Rao Circle, Bangalore. *Sipaganga Hill*, 38 miles by road, at 4600 ft. hides several Shaivist temples (cave temples of Gangadhara and Honna Devi).

From Mysore: *Srirangapatna*, only 10 miles by road or rail; *Chamundi Hill*, 2 miles away; *Krishnarajasagar* and its gardens, 12 miles; *Somnathpur's* fabulous Kesava Temple, 30 miles from Mysore; *Bandipur Wild Life Sanctuary* 50 miles on the road to Ootacamund. The Game Sanctuary has rich supply of elephants, bison, sambhar, spotted deer, panthers, tigers and other wild animals; most of them can be seen at close proximity from *machans* (raised platforms) at drinking time. The best season to see these animals is between May and November. Excursions into the precincts can be made

MYSORE/Practical Information

either on elephant back or in the departmental truck. Two Range Officers take visitors round the Sanctuary.



THE HOYSALA TEMPLES. The Belur, Halebid, Somnathpur and other temples built during the reign of the Hoysala dynasty are all squat constructions. Although they share some basic characteristics (like a starshaped plan, highly ornate pillars, ceilings and outer walls) they are not all identical. The Belur and Halebid temples were built during the first half of the 12th century; Somnathpur Temple in the second half of the 13th century. There is therefore an evolutionary process traceable in their construction. The cloistered enclosure forming a courtyard with the shrine in the middle is a unique characteristic of the Somnathpur temple which is considered to be the most highly evolved specimen of Hoysala temple architecture.

Somnathpur—largest in area—is a triple-shrine temple. Belur has a single shrine and Halebid—the biggest—is a twin temple. Erotic carvings are not numerous in any of these sanctuaries. Belur temple contains the maximum number, about a dozen.



VIJAYANAGAR. The desolate landscape dominated by huge boulders seems to merge with the skeletons of this fantastic, early 16th century Hindu city, a vast open-air museum of Dravidian architecture. Leaving the Inspection Bungalow in a northerly direction we come upon the Queen's Bath (in Indo-Saracenic style), part of the Royal Palace, with the richly carved King's Throne nearby. Further on we find the Ramachandra Swami shrine with its handsomely sculptured pillars. A few hundred yards to the left is the court ladies' palace, called Zenana, while almost in front of us we discern the vaulted compartments of the Elephant Stables. (One of them is now being used as a small museum). Turning west and leaving the fortress we meet the huge granite image of Narasimha, one of Vishnu's (lionheaded) incarnations. The two-storied Lotus Pavillion, with a narrow moat around it, is yet another example of Indo-Saracenic architecture. Enshrined in a small temple you can contemplate Siva's symbol of regeneration, a huge monolithic *lingam* surrounded by water. To the northeast, enclosed by a wall, is the temple of Krishna and next to it a shrine and a temple dedicated to Ganesh. We are now in full sight of the tiered pyramidal *gopuram* of Pampapati Swami, towering over the rest of the ruins. There are more sanctuaries before we reach the temple of Vitthala (1513-21) dedicated to Vishnu. Its 56 columns were richly carved with fantastic beings and rampant animals. The famous stone chariot is next to this shrine. Four *gopurams* enclose 3 more temples of which the largest is also the finest. Extravagant carvings bordering on the grotesque are showing signs of decadence in South-Indian sculpture.



SPORTS AND CLUBS. Good golfing can be had at the Bangalore Golf Club, High Grounds; seasonal horse-racing at Bangalore Race Club, Race Course Rd. Boating at Ulsoor Lake, swimming at Municipal Swimming Pool, both in Bangalore. You can apply for temporary membership at the Bangalore Club, Residency Rd; Century Club, Cubbon Park, both in Bangalore, and at the Cosmopolitan Club, Mysore.



USEFUL ADDRESSES. Tourist Information and Guide Services: Govt. of Mysore, Directorate of Information, Publicity & Tourism, Vidhan Soudha, Bangalore; Govt. of Mysore Tourist Center, Exhibition

Building, Mysore. It has branch offices at Hassan, Mercara and Bijapur. A Tourist Dept. approved guide is available at Halebid and Belur c/o Chennakesava Temple, Belur.

Travel agents: Thomas Cook & Son, 20-C, Mahatma Gandhi Rd.; Bharat Travel Service, D-9, 5th Main Rd., Gandhinagar; Ram Mohan & Co., Kamegowda Rd.; Trade Wings, St. Mark's Rd., all in Bangalore. Ram Mohan's have a branch office in Mysore City, Municipal Bldg., Dhanvantri Rd..

Airlines: Indian Airlines, 12-A Mahatma Gandhi Rd., Bangalore; Green's Hotel, Belgaum; c/o Mr. Rang Bhavan, K.S. Rao Rd., Mangalore.

Information Centers: U.S.I.S., George Oakes Bldg., Narasimharaja Rd., British Council, St. Mark's Rd, both in Bangalore.

Church Services: Trinity, Methodist and St. Andrews (Protestant) and St. Xavier's Cathedral (R.C.) in Bangalore; St. Bartholomew's, Church Rd. (Prot.) and St. Philomena's, Bangalore Rd. (R.C.) in Mysore City.

Hospitals: Bowring & Lady Curzon's, St. Philomena's, both in Bangalore; Holdsworth Memorial and Krishnarajendra in Mysore City. *Pharmacies:* Spencer & Co., Mahatma Gandhi Rd.; West End Pharmacy, Brigade Rd., both in Bangalore; Nataraj & Co.; Raghulal & Co., both in Mysore City.

Yoga Institute in Bangalore: Veeraraghavacharya Sanskrit College.

EXPLORING MYSORE

If you are an airborne traveler, Bangalore will be your jumping-off place for visiting Mysore State. It is a flourishing city of close to a million inhabitants, the capital of the state, an industrial center and a garden spot all in one. Its lack of ancient monuments is beautifully compensated for by first-rate modern city planning. So little in Bangalore is ancient in fact, that at the end of the 16th century there was nothing there but a mud fort, built by the city's founder. This same fort was rebuilt in stone by the Moslem ruler, Hyder Ali, in the 18th century and remnants of it can still be seen. Even if the visitor can go no farther back in time than the 18th century, the 20th has already contributed greatly. Bangalore is not a sprawling confused place, for every inch of the city and its suburbs has been planned in advance. This is a rarity for an industrial city, housing among others, India's main aircraft plant, the telephone industries, and large porcelain, electronics, textile, cigarettes, pharmaceutical, and machine tool factories. It is also the site of the Indian Institute of Science, a result of philanthropy of the Tata family (the Indian Rockefellers). The government buildings are staid and occidental-looking for the most part, and the imposing Maharaja's palace here seems to owe a great deal to the English castle. The suburbs make you feel like settling down to live there, too.

Though most of the city seems like a garden, the Lal Bagh gardens are the handsomest of all. They have been developed since the Moslem era with lavish care and now offer a variety

MYSORE/Nandi Hill

of century-old trees, fountains, lotus pools, terraces, and an assortment of tropical and subtropical herbs and plants spread out over several acres. Bangalore means "Town of Boiled Beans" (which some long-forgotten king was probably happy to eat here). You are likely to find more rich and varied Indian fare—the accommodations are excellent and the climate is that of any winter resort worth the name.

Thirty-seven miles from Bangalore are the Nandi Hills—for centuries the scene of savage battles and now a much appreciated health and pleasure resort. Two 1,000-year-old temples grace the already charming landscape; one at the foot and the other at the top of the hills. Fortunately, for people who are not fond of climbing, the better one is at the bottom.

The tourist who is more interested in sightseeing than soaking up sun and fresh air will head for the Kolar Gold Fields sixty miles east of Bangalore. Here are the deepest mine pits in the world which produce nearly all the gold in India. A thirty-mph. double-decker elevator whisks the visitor down into the deepest shaft of the mine where goldbearing quartz can be seen all around. Souvenir hunting, even on a small scale, is discouraged!

An excellent 85-mile road leads from Bangalore to Mysore, the city of palaces. On the way you will pass through country strewn with strangely-shaped boulders, and pass very near Ramnagar, site of the experimental center for rural health; Channapatna which produces enchanting lacquered toys and spun silk; Mandya with its huge sugar factory and thence to French Rocks (now renamed) once the headquarters of Tipu Sultan's allies, the French Army. From here a short detour leads to the ancient temple towns of Tonnur and Melukote and to Srirangapatna.

Tipu Sultan's One-time Capital

Srirangapatna is an island between two branches of the Cauvery River and was the capital of the Mysore Rajas from 1610 to 1799. Hyder Ali and Tipu Sultan were its most famous denizens. Seemingly all this part of India was fighting to gain control of the place for 180 years: the first to succeed were the British, and then only on the second try. Tipu Sultan lost his life in this final battle in 1799.

A visit of his fort and its surroundings is rewarding. The Moslems lived cheek by jowl with two Hindu temples, one of

which, the Sri Ranganatha, is about 500 years old. Proof that Tipu Sultan infuriated the British is found in the dungeons where captured British officers were imprisoned underground. The "Breach" marks the place where the British finally broke through the fortifications and entered the town and the Water Gate was "Tipu's last stand". The ruins of Tipu's fortified palace near the old parade grounds and the Sultan's favorite mosque, the Juma Masjid with its twin minarets, are worth a look. From the top of the minarets, the traveler will have a good over-all view of the fort and his first glimpse of Mysore City.

Without doubt, the best monuments here are outside the fort: Tipu's summer pleasure palace (why have only one?) and his mausoleum, the Gumbaz. The Daria Daulat Bagh palace, set in a charming garden, does not look all that imposing from the outside as palaces go, but the inside is adorned with handsomely carved ornate arches, ceilings and liberally gilded wall panels, and charmingly colored frescoes. On the right of the entrance you see Hyder Ali and Tipu riding at the head of their troops and on the left, the victorious first battle against the British. All along the walls, in tiered bands, are scenes from the happy lives of the ruling Moslem nawabs obviously enjoying the comfort of their palaces (the palaces are given detailed attention!) or holding court or simply looking important. These warmly colored frescoes are good-sized and thus easier to admire than the Persian miniatures they so closely resemble.

About a mile from here is the Gumbaz—a beautiful monument to the fact that the Moslem rulers knew how to die as well as live in style. In the center of a garden stands the cream-colored Gumbaz on its black marble pillars—against the blue sky it makes an unforgettable sight. The pillars support the lowest tier of the monument: a balcony-like wall, delicately and minutely carved, surmounted at the four corners by miniature minarets. Above the veranda formed by the columns and this balcony is a tier ornamented with arches and a carved plinth which in turn supports a third tier repeating the theme of the first on a larger scale—the whole crowned by a bulbous dome.

The interior is lacquered with Tipu's tiger stripe emblem and the doors are of ebony inlaid with ivory. Next to the elegant Gumbaz is a prayer hall in the same style. From Srirangapatna is only 10 miles to Mysore City, and about four miles before, on your right is the Royal Bathing Ghat.

MYSORE/Maharaja's Palace

Mysore City

Mysore is a delightful city of palaces, gardens, and true Oriental splendor. Although not now the official capital, it remains the principal residence of the royal family and even if not as large as Bangalore (300,000 inhabitants), it is every inch the princely city. Mysore, beautifully planned and executed, gives no glimpse of that crushing poverty unfortunately so often associated with India. When you see with your own eyes what the present progressive Maharaja and his equally illustrious predecessors have accomplished in the way of public service, you will understand why His Highness was appointed the first Governor of the enlarged Mysore State after independence. He is now Governor of neighboring Madras.

By far the most impressive of Mysore's buildings, most of which are ocher-colored, is the Maharaja's palace, a modern edifice (1897) where the Oriental decorative imagination runs wild. The palace, one of the biggest of its kind in India, is a sort of gigantic synthesis of Hindu and Moslem styles. Entrance gateways, domes, arches, turrets, colonnades, sculpture—all are here in magnificent profusion. During the 10 nights of Dasara, thousands of tiny lights turn the place into a fairy-tale castle.

Inside the palace, you may see a few of the royal family's private rooms plus the impressive Durbar Hall ("Durbar" is a feudal term for receiving the nobility), a sort of "grandstand" awning looking down on the great court. The Marriage Hall has life-like paintings of the Dasara procession and in the museum is the ruler's golden elephant throne used during the same festivities.

Everything seems palatial in Mysore, even if the building in question turns out to be the Maternity Hospital, the Technical Institute, or even the Railway Office. The city's central square—Statue Square—just across from the palace, houses the marble effigy of the present Maharaja's grandfather and predecessor, standing beneath a golden domed canopy.

You will want to drive a short distance outside the city proper towards Chamundi Hill—passing on the way the Lalitha Mahal—a splendid futility which vaguely resembles the U.S. Capitol in Washington on a smaller scale, and which is now used about once a year. If you are a president or a prime minister you may even stay there; otherwise you will have to ask for permission at the Government House to visit it. The Italian marble staircase and ballroom are worth a glance.

Continue to Chamundi Hill, named after the royal family's patron goddess; the site of the summer palaces, a handsome, ancient temple and the huge Nandi Bull. There is a good road to the top, but if you prefer exercise, you may climb one thousand steps three centuries old. About two-thirds of the way up is Siva's bull Nandi, a 16-foot statue carved out of a single huge boulder, even to the garlands and bell that hang about his neck.

The view from the top of the hill is superb, for not only is there the beautiful panorama of all Mysore spread out beneath, but also ranges of hills, lakes, and the turrets of temples and churches. At night the lighted landscape stretches out like a fairyland. Here on top is the 2,000-year-old Sri Chamundeswari Temple dedicated to the royal family's titular deity. The base of the temple is the ancient part, since the ornately sculptured pyramidal tower dates from a mere 300 years. The palace is a private residence of the Maharaja. You can't miss, though you might like to, the giant statue of Monster Mahishasura who was killed by goddess Chamundi to bring peace to the country. Here he stands, built in mortar about 25 years ago, holding a sword and a snake and as wildly painted as a nightmare.

If at all possible, time your visit to Mysore to coincide with the Dasara festival (10 days, end of Sept., beginning of Oct.). The city is then at its beautiful best, clothed in color, light and joy. This is the same major Hindu celebration which is fêted under different names all over India, but here it is a royal as well as a popular festival, and the pomp, grandeur, and ceremony are not to be missed. Every night of Dasara the Maharaja sits on his jeweled throne and on the 10th day leaves the palace in the royal procession seated like an Oriental Pope in a golden *howdah* atop a magnificently painted and caparisoned elephant. Not only elephants and royalty take part in the daylight and torchlight parades, but also the infantry, cavalry and camel corps—the whole pageant is a unique sight.

Only 12 miles northwest of Mysore are the fabulous gardens at Krishnarajasagar which anyone except possibly Louis XIV himself would compare more than favorably with Versailles. The place started life very functionally—as an irrigation dam at the confluence of three rivers. The dam itself is something of a marvel: 1 1/4 mi. long and forming a 50 sq. mi. lake. It is constructed entirely in stone without any cement and is ornamented with parapets and a niche for the river goddess. But even though the dam is one of the biggest in India, it would

MYSORE/The Khedda

command only slight attention if it were not for the Brindavan Gardens stretching out in terraces below it, exquisitely designed and alive with bright flowers and silvery fountains. Go on a Wednesday, Saturday or Sunday night when the gardens are illuminated and hundreds of fountains and pools of all colors, sizes and shapes bring out their beautiful best. If you stay at the handsome state-run hotel overlooking the whole panorama of the gardens, you will be sorely tempted to make Krishnarajasagar the base of all your travels in Mysore State. Or you can stay there without ever moving and enjoy the swimming, boating, duck-shooting and fishing.

Operation Wild Elephant

Krishnarajasagar is at its best three times weekly, Dasara comes once a year, but there is one great event in Mysore which used to happen every few years and was worth planning a whole trip around. That was Khedda—or "Operation Wild Elephant". The big pachyderms of Mysore are considered the handsomest and strongest of the breed and are thus in great demand by princes who can afford them, circuses, zoos and people wanting efficient construction working animals. Since the wild herds also often destroy whole rice paddies or sugar-cane fields, the government occasionally arranges for their capture, and anywhere from 70 to 100 are made prisoner each time. The arena was the Karapur forest, 35 miles south of Mysore and the opponents swarms of skilled tribesmen and a herd of trumpeting mammoths. As this area will soon be inundated by a new dam, Kheddas are now a thing of the past—but worth a description nevertheless.

The technique of capture may sound simple, but it calls for skill and daring to shame the staunchest American cowboy. Several hundred forest tribesmen, who know the herd's habits by heart, are recruited by the organizers and on the great Khedda day, the trackers set out to locate the herd. Once the elephants are found the word gets to the hundreds of "beaters" who stealthily make a very large circle in the forest around the herd in groups 50 to 60 ft. apart. Then suddenly a deafening hullabaloo is set up—the beaters are beating.... on empty tins, drums or gongs with bamboo poles. Thick clouds of smoke billow up and the frightened elephants stampede into an ever-narrowing area toward the trap that has been set for them. The climax of this part of the operation comes when the beasts, dazed and confused by the din, are forced towards the river.

Drivers mounted on trained elephants close in from all sides and before the wild herd can reach the water it is forced through a gate into the stockade and the trap door bangs down.

Just as thrilling is the second phase of the operation. The captured elephants are lured during the night from the stockade into the roping arena, about 40 ft. across. When six or eight have entered, the trap door again closes and the next morning the roping begins. Domesticated elephants mounted by highly skilled mahouts close in on their wild brothers forcing them into a corner where they can no longer move. The lassooers slowly and firmly pass the hemp noose around the beast's neck, belly, and legs. The captive is then led by elephant escort to an obedience school where, in three to six months, he will learn to follow the dictates of man. Elephants may never forget, but these once-wild beasts having lost all memory of what liberty meant, would possibly participate in the next Khedda—with a different point of view!

Rarely witnessed, but interesting while we're on the subject, is the birth of a wild elephant baby. The mother giving birth to her child is surrounded by all the members of the herd facing outward in a circle to ward off any possible danger while the leader of the herd circles around inspecting his "troops".

Photogenic Somnathpur Temple

About 25 miles east of Mysore lies the insignificant looking village of Somnathpur. The exquisite Hoysala temple it contains, however, is far from insignificant. Of the three greatest Hoysala temples in Mysore State (the other two are at Belur and Halebid) this is the latest, built in the second half of the 13th century. Whether you hold with some critics that its sculpture is not quite so spontaneous and arresting as that of its two sisters, or contend with others that it is the most perfect and highly developed specimen of Hoysala architecture—in any case, you shouldn't miss it. Like the other two, it is built in a star-shaped plan, but unlike them, it is a triple shrine temple and has a cloister-like enclosure forming a courtyard in which the shrine is set. If you have done a lot of temple touring in India you will be surprised at Somnathpur, for instead of the almost universal vaulting pyramidal tower (which requires field glasses and a flexible neck to see properly) the construction is squat and on a refreshingly human scale. The shrine's tower, if you can call it that, is barely higher than the rest of the

MYSORE/Somnathpur

structure, and much of the sculpture is happily situated at eye level.

The temple is set on a chiseled plinth guarded at intervals by miniature elephants. Most of the friezes are narrow bands running the whole way around the temple: intricately carved rows of caparisoned elephants, charging horsemen, swans, mythological beasts and scrolls; many not over 12 inches high. This highly detailed work is relieved here and there by larger figures of dancers, musicians, hunters, and scenes from the great Indian epics.

Somnathpur will convince you that man's art has produced marvels, but if you continue 20 miles beyond it to Sivasamudram, there is proof that Nature can do as well. It is an island town on the Mysore-Madras border surrounded by heavily-forested hills and valleys. Since the region is also a game preserve, wild animals roam about freely. On the tiny island are a small village and two fine temples, and near it are the 300-ft. twin waterfalls: Barachukki and Gaganchukki, or "the fall from heaven".

By taking another road back to Mysore you will pass through Talakad, whose beautiful Kirtinarayana Temple built in 1117 is still engulfed in mounds of sand, and thence to Tirumkudlu and Narasipur at the confluence of the Cauvery and Kapini rivers. The road runs between lush green paddies stretching out like carpets. From here you will proceed to Nanjangud, an attractive modern town on the other side of the Kapini whose banana plantations and fruit gardens are idyllic. Here you are only a few minutes from Mysore by the main road—and perhaps ready to continue your wanderings; this time going towards the north of the state.

North of Mysore

After French Rocks and Tonnur near it—a forgotten frontier fortress of ancient times—you come within half an hour to Melukote; a Hindu shrine town where the sights and sounds seem to go back in time a thousand years. Little has changed here since the time of teacher and reformer Ramanuja, still remembered by the devout.

Sixty-two miles north of Mysore by road is Sravanabelgola, presided over and dominated by the colossal statue of the Jain saint, Gomateswara. The monolithic image, 57 ft. tall, has been watching over pilgrims for 1,000 years, ever since the time of the

Ganga kings under whose patronage Jainism flourished. The religion has declined now in numeric importance but the statue itself serves to remind us of its principles: Gomateswara's nakedness suggests renunciation of all worldly things and the stiff posture indicates perfect self-control. The gigantic image rises atop one of Sravanabelgola's two hills, Indragiri, where many smaller statues and a beautiful temple also stand. Five hundred steps cut out of the rock lead to the summit and the colossus about which one critic has said: "There is nothing grander or more imposing anywhere out of Egypt, and even there, no known statue surpasses it in height." Every twelve years, Jains from all over India gather here for the spectacular bathing festival when the priests clamber up specially-built scaffolding to pour hundreds of pots of 16 substances over Gomateswara's head—among them milk curds, honey, fruit, and even gold and silver coins and precious jewels.

Plastic Exuberance at Belur

Between Sravanabelgola and Hassan (35 miles) there is grass-land and woodland scenery which will make most Englishmen feel right at home. From Hassan it is only 22 miles through lush tropical landscapes to Belur, a flourishing city under the Hoysala kings 800 years ago. The modern town boasts only one reminder of their grandeur—but what a remnant! The Chennakesava Temple stands, almost as perfectly preserved as the day it was completed, as a monument to the genius and skill of medieval craftsmen. Not only did the Moslem conquerors not destroy it, but one of them said he dared not attempt to describe it for fear of being accused of exaggeration.

The Belur temple is like Somnathpur in design; that is, a star-shaped plan; the temple itself being squat, set on a platform, and flat on top, without even Somnathpur's suggestion of a spire. Super-baroque Belur is a contemporary of Chartres, and they have more in common than meets the eye. Not only does the patience of these anonymous medieval artisans seem infinite in both cases, but there is also in both monuments serving two different religions the same manifest desire to instruct the faithful through the only means open to them at the time: the image. So at Belur we find gods and goddesses in all their varied aspects and incarnations, and scenes from the great Indian religious epics. But, perhaps because the Indian's natural state is a religious one and he has not

the Westerner's tendency to separate it from the realities of life, we also find hunters, dancers, musicians and beautiful women dressing and adorning themselves. In describing Belur, one is tempted to be like the Moslem chronicler and not even try—the detail is too rich and this particular book in stone takes so long to read!

The friezes, except at the very bottom of the temple, are not so long and continuous as those of Somnathpur, and a series of semi-detached pillars and ornamented porches lend great variety to the façade. The plan of the temple is the traditional porch-vestibule-shrine and this last has three doorways on the east, south, and north. The eastern is perhaps the loveliest of all. Beginning from the side of this doorway runs a railed parapet sculpted with eight exquisite friezes. On the rail to the right of the door are epic scenes and tiny musicians are seated here and there. Above these ornamented rails are some twenty pierced stone windows in a variety of scenes or geometric designs. The jambs of the northern doorways are carved with female bearers and to the northeast is a chain of destruction: a double-headed eagle attacking a mythical beast going for a lion clawing an elephant seizing a snake swallowing a rat—and a sage wondering at the whole thing, as well he might! The southern doorway is crowded with gods, demons and animals, and beyond the railed parapet are nearly 80 finely chiseled separate images of goddesses. Each entrance is flanked by two pavilions with carved figures and at the sides the crest of the Hoysalas—Sala, their ancestor, stabbing a stylized tiger.

Most critics and visitors to Belur agree that in all this profusion of sculpture the best figures are the bracket statues: outside they support the eaves of the temple and inside they crown the pillars. Most of them are voluptuous, full-breasted and full-hipped women beautifully adorned and taking any number of graceful poses beneath intricately pierced, scrolled and scalloped stone canopies. The inside of Belur is as rewarding as the exterior, with exquisite panels and carved or turned pillars.

To sum up Belur, let us quote the 19th-century critic, Fergusson: "These friezes... carved with a minute elaboration of detail... are one of the most marvellous exhibitions of human labor to be found even in the patient East. Here the artistic combination of horizontal with vertical and the play of outline and of light and shade far surpass anything in Gothic art".

South of the main temple, a smaller shrine built over a period of 250 years, the Channigaraya Temple, is worth a good look. The other remaining Hoysala temple (Viranarayana) has rows of very fine images on its outer walls.

Halebid—a Riot of Carving

Not ten miles from Belur is its sister temple at Halebid. The Hoysaleswara Temple was constructed a decade after Belur by the same king but left uncompleted after 80 years of labor. It too is a star-shaped plan but is a double shrine temple. At Halebid the sculptor's virtuosity reaches its peak—one can't "explain" this carving but it is possible to say that these artists were able to treat stone like wood or ivory. One reason, apart from patience and talent, was that they worked in soft soapstone which hardens with time. The friezes are breathtaking: first comes a row of elephants for stability, then one of lordly lions, then above convoluting scrolls of swift horses. Above more scroll work are scenes from the religious epics which present not only philosophical ideas but mirror the living conditions of the time. Mythical beasts and swans follow, but the largest frieze is also the most exuberant—based on a heavenly theme, it gives heavenly results. Here are the *apsarasis* or celestial maidens, clothed in jewels and with bracelets on each arm—and they may have as many as six arms. Sitting or standing under pierced canopies in graceful postures, they are eight centuries old, yet eternally young. The walls are also graced by small turrets, beadwork cornices, columns and by what many consider Halebid's *pièce de résistance*: the whole Hindu pantheon brought to life in stone. Many of these carvings are on the west façade and include not only the gods and goddesses themselves but many of their incarnations and such curious deities as Ganesh, the elephant god, with his papal-like tiara. There are in all 280 figures, two-thirds of them feminine.

If you do not have esthetic indigestion after contemplating this temple, which is really a museum of the best in medieval Indian sculpture, take a look also at the smaller Kedareshwara Temple whose friezes are similar to the other's and executed with equal finesse. There is also a relatively unadorned (anything is relatively unadorned after the Hoysaleswara!) early Jain temple whose turned pillars serve as fancy mirrors.

If you are a glutton for historic and fascinating temples, you will head from here for Hampi. If your eyes need a rest and

your soul some time for reflection, you will go toward Jog Falls via Shimoga. The road from here passes through majestic forest scenery embellished with brightly flowering shrubs, some of them red silk cotton trees. You will cross the river Sharavati which leaps over an 800-ft. precipice in four separate cataracts—the “four R’s”. The “Raja” is the grandest; halfway down the violent “Roarer” meets it; close to them are the “Rocket” which is a multi-staged one; and the “Ranee”, or Queen, which glides gracefully over the cliff. The columns of foam and spray created by the four of them together make Jog Falls a myriad of prisms by day and hauntingly beautiful by moonlight.

Coorg

The mountainous area next to Kerala is Coorg, a former vest pocket state of about 1,500 square miles and 250,000 people. The inhabitants are ethnically distinct from the people of Mysore. You wind your way through forests, coffee plantations, orange gardens and rice fields, sometimes hardly spotting a human being for miles. Viewed from an elevation, the hills seem to roll away in the blue haze of the distant horizon. If there are not many Coorgis (called Kodavas), the ones remaining are handsome strong people who claim descent from legendary warriors and are among the most adaptable and literate people in India. The women are particularly attractive—maybe that is why they have a degree of social equality with men more than elsewhere in Mysore. They wear their sarees and gilt-edged head-scarves with distinction.

Mercara is the capital, a quiet provincial town with a fortress and a temple looking over it from the hill, and not much interested in catering to the physical wants of the tourists. Hindu pilgrims are greatly attracted to the source of the Cauvery river at Talakaveri as a place of great sanctity. Others will find it also a place of great beauty.

The West Coast railroad ends at Mangalore, the world's principal cashew-nut port. From here it's an hour's drive to Mudbidri and Karkal, housing remarkable Jain carvings and giant stone images. Further up the coast is the modest seaside resort of Karwar, a good spot for salmon fishing (Aug.-Oct.).

Vijayanagar, Capital of Departed Glory

If you have had enough peace and quiet, you may cut across the center of Mysore State northeast towards Hampi. Here is

a different kind of peace—the peace of departed spirits; and the visitor to Hampi feels that the ghost of a whole people is looking over his shoulder. Do you like ruins? Not the battered fort or the tottering temple or even the Pompeii-like state of suspended animation (with buses full of tourists milling through), but real desolation which has you quoting Shelley:

“My name is Ozymandias, King of Kings
Look on my works, ye Mighty, and despair!
Nothing beside remains, round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away”....

Except that his name was Ramaraja—and that it is dense jungle country that stretches far away, the story is the same: Hampi is the shell of the proud royal city of Vijayanagar. The brilliance this capital of an empire knew from the 14th to mid-16th century accentuates the debacle. Travelers then found it “as large as Rome” and “the best provided city in the world”. Most notable of its rulers was Krishnadeva Raya (1509–29), whose military prowess, lavish hospitality and love for the arts made him known beyond the confines of India.

The reigning rajas were continually at war with the Moslem Sultanates of the Deccan who eventually combined against the Hindu Kingdom. Enormous armies clashed in 1565 north of the capital: a few hours of fighting were enough to destroy the place. Ramaraja, the last of a great dynasty, was decapitated and the city lost its life, too.

The ruins spread over almost 9 sq. miles and include temples, palaces, baths, and pavilions, many of which are in very good condition indeed. Towering over the rest is the Pampapati Swami Temple, in a fine state of preservation, with its tiered pyramidal tower. There are many others, like the sculptured Hazara Rama, once the king's private place of worship, or the Pattabhirama with its great hall in front of the shrine. The Elephant Stables, Queen's Bath, Lotus Pavilion, a huge and mutilated Narasimha image and the sculptured stone chariot will be among the other stops on your wanderings through this ghostly capital of departed glory.

Only ten miles from here is the Tungabhadra River Project, the largest in South India, and one of which the state is justly proud. It irrigates two million acres which contribute about

MYSORE/Belgaum

220,000 tons of food and commercial crops yearly. The administration is adding powerful hydroelectric plants during successive Five Year Plans. The big dam is one and one-half miles long and 170 feet high.

Jewels of the Post-Gupta Period

On the way from Hampi toward Bijapur and Maharashtra State is Belgaum, which dates back to the 12th century; and to its east a group of three points of interest: Badami, Aihole, and Pattadkal, glories of post-Gupta architecture (6th and 8th centuries). Belgaum is also a jumping off place for Goa.

Belgaum's main attraction is its two Jain temples, which are heavy-looking, squat affairs. The first has a low wall at the entrance, carved with figures of musicians and a façade relieved with pillars and pilasters. The second has a low pyramidal roof which looks like an intricate layer cake and pillars with floral ornamentation. There is also an oval stone fort and a 16th-century mosque at Belgaum.

However, if you can't do both, you will choose the second itinerary toward far more interesting temples and sculptured caves. Aihole is at the top of the triangle formed by three towns which between them present a panorama of the genesis of Hindu medieval art—from about 600–750. Aihole's are the oldest and there are no less than 70 of them; with 30 in a single enclosure surrounded by crenelated walls. Nothing but the number of temples here gives an idea of what the place must have been like at the epoch of its glory. The most ancient among the temples is the Ladh-Khan where an eye accustomed to Hindu architecture will see much of the medieval temple here in embryonic form. The Durga temple with its low pyramidal roof has some remarkable sculpture, and another noteworthy edifice is the Jain Meguti Temple built in small stone blocks about 634 (thus one of the last at Aihole).

The temples of Pattadkal pick up where Aihole leaves off and the evolution is toward the high-towered, much-sculptured structure that the temple visitor has come to expect. The sculpture however is not so much representative as decorative: pilasters, pillars, balconies, pierced work and high relief of the faces of the towers. These temples are Chalyukan or Dravidian and the best example in each group are the Pampanath and the Virupaksha, respectively.

The cave temples of Badami, a few miles west of Pattadkal,

may not surprise those who have already seen Ajanta-Ellora, but they should rightfully astound anyone else. All of these temples were hewn out of the solid rock, some as early as 550 A.D. They follow a set plan: a veranda with pillars, a hall with columns, and a small cell to enshrine the deity. Though the exterior is quite plain, with the exception of borders of grotesque dwarfs, the interior has been lavishly adorned. The first cave burrows deep into the rock. Dwarfs decorate the front of the veranda with a Nandi bull on the left and an 18-armed Siva on the right. There is a Vishnu image in the vestibule and the goddess Durga besting the demon Mahishasura on the farthest wall. The columns and the ceiling are so artfully turned and executed that it is hard to believe that the rock was removed all around them—the caves look constructed, not dug out.

The second temple is the smallest and is also dedicated to Vishnu; its sanctuary depicts the god's various incarnations. The third cave is the biggest of all and has a double row of pillars. The final temple is Jain and was probably built, or rather hewn, a hundred years after the others. Its veranda looks out over an attractive lake and enshrined here are the *tirthankaras* Parasnath and Mahavira.

City of Victory

Last stop in Mysore on the way to Bombay is Bijapur—"The City of Victory"—a walled, medieval and wholly Moslem city boasting over 50 mosques, 20 tombs and at least as many palaces (*mahals*). The architecture here is not the florid, sometimes overdecorated Oriental type the Moslems often indulged in, but Turkish—restrained and severe though grandiose in proportion. The dominant building is the Gol Gumbaz—the vast mausoleum of Mohammed Adil Shah who ruled his kingdom from Bijapur in the 17th century. The dome of this astounding tomb is the second largest in the world, 124 feet in diameter, with Saint Peter's in Rome outdoing it by merely 15 feet. This majestic monument is a square with arched entranceways on each façade and an octagonal tiered turret at each angle. The parapet above a massive bracketed cornice is surmounted by the great dome. The inside is severely bare except for the four tall pointed arches supporting the dome, and the acoustics of the enclosed space makes it a remarkable whispering gallery.

Other monuments in Bijapur include the more ornate tomb of

Adil Shah's father; the Ibrahim Rauza, with its richly decorated walls and perforated stone windows; and the unfinished tomb of Ali Adil Shah. There are plenty of palaces: the Asar-I-Sharif, supposed to contain relics of Allah's prophet; the Anand Mahal, where the harem lived; the Gagan Mahal with its three magnificent arches; the Sat Manzil, a seven-storeyed pleasure palace overlooking the city; and the Chini Mahal.

The Jama Masjid is one of the finest mosques in India, remarkable for its harmonious proportions, its graceful minarets, the construction of the bulbous domes and the execution of the ornamental detail. Others are the Old Mosque, a converted Jain temple; the Andu Masjid, two-storeyed with a fluted dome; the miniature Makka; and the Mihtari with its finely wrought gateway. Some of these buildings were sadly mutilated by Emperor Aurangzeb; but in spite of the ravages of time and men, Bijapur remains a splendid sight.



ANDHRA PRADESH

A Land that Breathes History

Andhra Pradesh, a linguistically carved-out State on the Deccan Plateau and the Bay of Bengal, is comprised of what was once the princely State of Hyderabad (roughly the size of Kansas) and the Telugu-speaking areas of the former bilingual State of Madras. Hyderabad (the State, not the city of the same name) consisted mostly of Hindus; its ruling class had been exclusively Muslim for over three centuries, and its last princely ruler, the Nizam, has the reputation of being the richest man in the world.

Andhra Pradesh (population: 36 million) is typically Indian with many of the country's heartbreaking problems, a few of its own to boot. Its rural population outnumbers the urban 5 to 1. Hyderabad, its capital, is the fifth largest city in India. The State has very limited natural resources to develop and employs more people in the handloom "cottage industries" than any other Indian State. It has large forests and dry scrubby

ANDHRA PRADESH/Introduction

landscapes with crazy rock formations. Apart from the Islamic glamor of the erstwhile Hyderabad State, now a part of Andhra Pradesh, Andhra's culture, songs and dances, arts and festivals are representative of what is the oldest and the most traditional in India's rich heritage.

The earliest historical account we have of Andhra as a State dates back to the death of Emperor Ashoka (about 230 B.C.). A part of the far-flung empire of this great peace-loving Emperor, this southernmost province broke off from the imperial hold under a dynasty of rulers known as the Satavahanas. In the coming centuries these kings were replaced by other dynasties of whom the Chalukyas (7th century) proved most resistant (perhaps due to the constant prayers winging out from the kingdom's hundred and some Buddhist monasteries). They repelled all invaders but finally they were absorbed in the 10th century in the neighboring Chola kingdom (in the south). In the 14th century a new foreign power penetrated the Deccan from the north when the army of Alla-ud-din Khilji, that insatiable adventurer, stormed its way from Delhi into South India and subdued one after another its mutually warring ancient Hindu kingdoms. Thereafter, for nearly four centuries the Andhra and the adjoining regions became a scene of frequent wars between contending powers, both Hindu and Muslim, until in 1713 Hyderabad passed finally into the hands of one of Emperor Aurangzeb's generals, the ancestor of the present Nizam.

Hyderabad was the biggest and most important of India's princely States until the advent of Independence.

PRACTICAL INFORMATION FOR ANDHRA PRADESH



WHEN TO GO? From November to March. The climate is rather dry (only 30" of average rainfall per year) and tends to be excessively hot in summer when the thermometer sometimes soars to

115° F. In winter it oscillates between 60° and 90° F., but evenings are often cool.



WHAT TO SEE? Hyderabad, the state capital, evokes the great days of Oriental glamor. Among its historical monuments, the most famous are the Char Minar gateway, the elegant Mecca Masjid mosque

and other places of Muslim worship, all in the delicate Qutb-Shahi style. Among the more recent buildings the finest are the Falaknuma Palace and Osmania University. The ancient fort of Golconda hides in its shadow a

group of *zenana* (harem) palaces. The famous Pillared Temple near Warangal's Fort was built by the last Hindu dynasty in the 12th century. At nearby Palampet (40 m.) is the Ramappa Temple, a gem of Deccan architecture and sculpture. Nagarjunakonda and Amaravati are ancient centers of Buddhist culture. There are many famous temples and pilgrimage centers in Andhra Pradesh: Bhadrachalam, on the banks of the Godavari; Simhachalam Hill near Visakhapatnam; Srisailem in the Kurnool district; Tirupati and Kalahasti, about 90 miles northwest of Madras.



HOW TO GO? Hyderabad is connected by air with Madras, Bombay, Bangalore, Delhi, Visakhapatnam, Bhubaneswar & Vijayawada, and is an important rail center. Here are some of the connections:

through airconditioned *Southern Express* from Delhi (journey time 34 hrs.); through coach from Madras (18 hrs.); *Bangalore—Secunderabad Express* (20 hrs.); *Hyderabad-Howrah (Calcutta) Express* (42 hrs.) No airconditioned coaches available.

By road: from Aurangabad (Ajanta—Ellora) via Bir—Osmanabad—Naldurg, 350 miles; from Bombay via Poona—Sholapur, 455 miles; from Bangalore via Anantapur—Kurnool, 480 miles; from Madras via Nellore—Vijayawada, 440 miles. All these roads are good throughout although there are some unmetalled sections. There is a hitch when you come from Visakhapatnam, 400 miles (ex Calcutta): the Godavari crossing by ferry during floods is dangerous; use the more expensive railcar. Reservation: Stationmaster Kovvur-Dowlesishwaram Station (Andhra Pradesh).

How to Get to Town from Airport: Airline coaches available. Taxi to Secunderabad or Hyderabad will cost \$1 (8s).



HOW TO GET ABOUT? The semi-governmental Road Transport Corp. runs buses to all important centers in the State. Train and bus service connect the capital with Warangal, 97 miles away. City and

State buses serve all points in Hyderabad and Secunderabad. There are four services a day to Osmansagar and Himayatsagar lakes, departing from City Bus Station. All better hotels have a taxi service; for leisurely sightseeing choose a tonga or cycle-rikshaw.

HOTELS AND OTHER ACCOMMODATIONS

ELURU. Halfway between Rajahmundry and Vijayawada; *Dak Bungalow*, no catering.

HYDERABAD (see also *Secunderabad*). A Scottish Castle under the Indian sky, the *Ritz*, Hill Fort Palace, is quite ritzy: 43 rooms with bathroom, most of them airconditioned; tennis; swimming pool; bar. First-class reasonable to superior. *The Rock Castle* is a partly airconditioned colonial-style hotel with garden. It's on Jubilee Hill, overlooking the twin cities. Has some attractive cottages. Moderate to 1st-class reasonable *Aashiana*, Lake Hill Road, 23 airconditioned rooms, is the most up-to-date. Y.M.C.A. has a few rooms, moderate. Govt. guesthouses: *Lake View*, Raj Bhawan Rd., and *Dikusha*,

same street. You, too, can become a VIP by contacting Deputy Sec. (Accomm.), Gen. Administration Dept. Charges moderate. At Gandipet, near the artificial lake of Osman Sagar, 13 miles away, there is an excellent *Guest House* (10 rooms with baths), meals; inexpensive if you can get in. Contact Supt. Engineer, Headquarter Circle, Red Hills, Hyderabad. Another picnic spot is the Himayatsagar lake where you can stay at the *Guest House*. Apply Director of Agriculture, H'bad. Good Indian-style, inexpensive hotels: *Taj Mahal*, King Kothi Rd., *Vicajee's*, Abid Rd.

Two commendable restaurants on Abid Rd.: *Manju* and *Three Aces*.

KURNOOL. On National Highway,

ANDHRA PRADESH/Practical Information

125 miles south of Hyderabad. *Dak Bungalow*, no catering.

NELLORE, 100 miles north of Madras. *Dak Bungalow*, food provided.

RAJAHMUNDY. on Godavari River. *Modern Hindu Hotel* on Main Rd. Inexpensive.

SECUNDERABAD (see also *Hyderabad*). *Percy's*, Sardar Patel Rd., is the place to go to; 25 rooms, some air-conditioned, all with bath. Garden, swimming, tennis, golf; 1st-class reasonable to superior. The *Victorian Montgomery* is somewhat cheaper; 108, Sarojini Devi Rd.; 15 rooms with bathroom; surrounded by garden. The *Secunderabad Club* provides accommodation to tourists who become its temporary members. *Y.M.C.A.* is somewhat cheaper than at Hyderabad.

All types of food at the *Kwality* restaurant, 103 Park Lane; air-conditioned.

TIRUPATHI. Smallish *Dak Bungalow*, no catering.

VISAKHAPATNAM. Facing sea: balconied *Marina*, Beach Rd., 24 rooms, 16 baths, 8 showers. Western and Indian cuisine; tennis. Inexpensive. *Sun-N-Sea*, Beach Road, equally good. 42 rooms, air-conditioned. Also

good: *Palmbeach*, 38 rooms. *Ooty*, Daba Gardens, rock bottom.

VIJAYAWADA. Rail and road center. You may try *Modern Café*, Besant Rd., Governorpet; 60 rooms, 25 with bath. Indian style, rock bottom. *Welcome*, Sumathi Building, Gandhinagar. Small Indian-style hotel, 24 rooms, 6 bathrooms. Partly air-conditioned. Indian and vegetarian food. Rock bottom. Also: *Dak Bungalow* and *Railway Retiring Rooms*.

WALTAIR. *Ocean View* has new suites in the motel style. Western, Indian and vegetarian cuisine. Five minutes from beach, moderate to inexpensive. Also: *Beach* and *Seaview*, rock bottom.

WARANGAL. Only very simple Indian-style hotels of which *Ganesh Bhawan*, Chowrashta, is best. Vegetarian food only. *Prince* is opposite station, no meals. Both rock bottom. You are better off at the *PWD Dak Bungalow* at Hanam Konda (3 suites with bath attached, meals if food provided). Contact Collector, Warangal. Half a mile from Kazipet Station, *Dak Bungalow* (no catering). Contact Municipal Engineer, Warangal.



MUSEUMS. In Hyderabad: *Salar Jung Collection*. Named after a former Prime Minister and great collector who died in 1949, this museum shows everything from walking sticks to Wedgwood ware.

Pending final installation on the south bank of the Musi it is housed in the Diwan Deorhi Palace. The Jade Room contains encrusted daggers and swords of India's historic figures. There is an illuminated Koran—once owned by the Great Moghuls—a small collection of miniature paintings and some South Indian bronzes. China and Japan take up nearly a dozen rooms. There is a motley assortment of European *objets d'art*, French furniture and—among the paintings—a couple of Constables. Closed on Fridays.

Archeological Museum, Public Gardens, shows bits and pieces of finds within the State precincts. Closed on Fridays.

Ajanta Pavilion, also Public Gardens, has some plaster casts and reproductions of wallpaintings from the famous caves which, before Independence, were part of Hyderabad State. Closed on Fridays.

Yelleswaram Museum, Gunfoundry, shows mainly archeology. Closed Sun.

The collection of detached sculptures in the site-museum at *Nagarjunakonda*, seen along with the remains of the Buddhist structures, provides interesting examples of Indian art flourishing in Andhra in the 3rd-4th century A.D.



SPORTS. The Chief Conservator of Forests, Govt. Secretaria, Hyderabad, is the authority to be contacted for licenses and shooting blocks (tiger, barking deer, sambar, snipe) and the Director of

Fisheries for fishing in the lakes and rivers of Andhra Pradesh. You can ride

ANDHRA PRADESH/Practical Information

at the Hyderabad Riding Club, A.C. Guards, fly at the Aero Club, Begumpet, Hyderabad and bathe nearby at the Public School Swimming Pool. Golf may be had at the Secunderabad Club whose members use The Boa Club on Tank Bund Rd. Horse racing from mid-August to November.



SHOPPING. Bidriware work, made from a special alloy with its vivid contrast of dull black and lustrous white, is a distinctive craft of Hyderabad. Attractive novelties inlaid with pure silver wire

in intricate designs are manufactured from this alloy, which resembles gun-metal in composition. Bangles, buttons, cigarette cases, trays, cuff links, fruit bowls, etc. are also made of this material. Nirmal toys are made of very light wood. Amusing specimens of animals painted with brilliant, metal-like lacquer, are manufactured for the delight of children. Gold filigree work is another popular craft in this area. It is used in a large variety of articles, e.g. jewelry, cigarette cases, trays, smallboxes, etc.

Ivory and horn carving is also a cottage industry in Andhra Pradesh. Intricate designs in ivory combined with excellent workmanship go to produce exquisite articles like brooches, powder boxes, earrings, combs, necklaces, etc. Among other handicrafts may be mentioned carpet and rugmaking. Carpets of Warangal are famous and have won prizes in various international exhibitions. These carpets are of three kinds: silk, cotton and woollen. Their design conforms to Persian patterns.

Principal shopping centers are Abid Rd. and Pathergatty in Hyderabad, Rashtrapathi Rd. and Gandhi Rd. in Secunderabad, while at Warangal and Hanamkonda the centers are called Chowrasta. Best addresses: Govt. Cottage Industries Emporium, Gunfoundry, Hyderabad; Nirmal Industries, Khairatabad, Hyderabad; Weavers Coop. Society in Warangal.

USEFUL ADDRESSES. Govt. Tourist Offices are at Hyderabad, Warangal, Visakhapatnam and Tirupati, where approved guides at fixed rates are available. Conducted coach tours in and around Hyderabad.

Travel agents: Trade Wings Ltd., Abid Rd., Hyderabad and Canara Bank Ltd., same address.

Indian Airlines: Basheer Bagh Rd., Hyderabad; 20/128 Thompson St., Visakhapatnam; Rao Sons, Bunder Rd., Vijayawada.

Clubs: Secunderabad Club; Rotary; Lions; Y.M.C.A. and Y.W.C.A..

General Post Office, Abid Rd., Hyderabad and Rashtrapathi Rd., Secunderabad. *Hospitals:* Osmania General Hospital.

EXPLORING ANDHRA PRADESH

The traveler in Andhra can expect variety in the scenery. The Eastern Ghats wind their hilly way along the eastern and northern borders; there are dense forests, especially in the east the Bay of Bengal and further west near Warangal. To the south is the Deccan plateau which lies across the whole of India at this longitude, and two important rivers flow toward the sea: the northern Godavari and the southern Krishna. Sleepy canals serve as inland waterways and the weather remains warm and humid year-round with relatively little variation in temperature. Coconut palms and mango trees flourish and so do many-hued flowers. Around Hyderabad City huge

ANDHRA PRADESH/Waltair

granite boulders are strewn haphazardly on the bare plain as if by giants playing games.

Before prohibition came there were thousands of toddy tappers in Andhra. A knife in their teeth, a jar round their neck, they would creep up tall palm trees, slit their trunks near the top and let the sap into the vessel. They added sugar to ferment it and the liquid obtained was a brandy-type spirit.

You may be making your way down the coast on the Calcutta-Bhubaneshwar-Madras route. Let us say then that you have just left Orissa State. The first town of importance you will come to in Andhra is Waltair. You may decide to stop here for a few hours since it is perhaps the most beautifully situated seaside town in all India. A perfect beach, a wooded and hilly landscape, and an even climate all make Waltair an ideal spot for relaxing. Andhra University chose it too for its campus situated in the uplands. Just south of Waltair is Visakhapatnam. This town with the jawbreaking name has always been important as a port and is now gaining eminence as an industrial center for shipbuilding and oil refining. There is a beautiful view of the Bay from the "Dolphin's Nose", a nearby point. Six miles north of the town is pleasant Simhachalam hill crowned by a very fine 11th-century temple dedicated to Vishnu.

The rail and road route to Vijayawada crosses the mighty Godavari River at Rajahmundry. The bridge is something of a marvel; one and three quarters miles long and second longest in India. The town is also center of Hindu pilgrimage. Vijayawada is an important commercial center but frivolous enough to produce some of the most enchanting toys in the country. Some, not more than a couple of inches high, depict the entire universe and tell the story of its creation. In contrast, the Victoria Museum possesses a colossal black granite Buddha which was found in the nearby hills.

Just west of Vijayawada lie two very ancient centers of Andhra's culture: Amaravati and Nagarjunakonda. The first lies on the right bank of the Krishna, a river inseparably associated with the history and culture of this region. It was once (about first century B.C.) the ancient capital of the kingdom and a flourishing center of Buddhism whose monasteries and university brought devotees from as far away as China. The ruins of this 2000-year-old Buddhist settlement are highly poetic, and much of this culture is extremely elegant and remarkably well preserved. The Hindu temple here attracts

thousands of pilgrims, but it is the more time-worn remains of the great Buddhist Stupa that draw lovers of archeology.

Further upstream on the Krishna is Amaravati's twin city Nagarjunakonda, named after a great Buddhist scholar of the second century A.D. It also boasted monasteries, stupas, a university and a palace whose remains in various stages of preservation may still be seen. Handsome sculptures show scenes from the life of Buddha.

It is near this historic spot that the big Nagarjunasagar Dam (a 250 million-dollar project) is coming up to irrigate vast areas of the dry and parched land of Andhra. What the Aswan Dam builders in Egypt propose to do for the great historical remains of Nubia, India's archeologists have done for Nagarjunakonda. All these precious ruins now salvaged from their ancient site are to be lifted atop a hill standing right amidst the lake. A beautiful island museum is taking shape and is certainly worth a visit.

Hyderabad City

Hyderabad, once the Nizam's capital, is now the capital of Andhra Pradesh, for long a center of Muslim culture and learning and the fifth largest city in India. But it is not an old city at all, at least by Indian standards, having been founded by the Muslim sultans at the end of the 16th century. Their mid-Eastern origin accounts for the strongly Persian flavor of the city's architecture. It is a sprawling place, laid out in the shape of a trapezoid, and quite modern in design. The inhabitants are proud of Pathergatty, a broad street that splits Hyderabad from north to south (Afzalganj Gate to Aliabad Gate).

Hyderabad's landmark is the Char Minar: a rectangular four-arched monumental gate at the crossroads of two important streets. This handsome white structure—often styled the "Arch of Triumph" of the East—is 180 feet high and crowned at its four corners by graceful minarets. It commemorates a battle won against the plague in 1591. The Nizam's personal palace lies to the south of Char Minar. Hyderabad's principal mosque, the Mecca Masjid, is built entirely of stone, can hold ten thousand worshippers and is richly decorated in colored and polished plaster. It is west of Char Minar and the ex-ruler himself often comes here for evening prayer.

The more modern buildings in Hyderabad include the Faluknuma palace (apply for pass at King Kothi palace; permis-

sion usually *not* given, however). It was built at tremendous cost by a local nabob, who decorated it in a fanciful Oriental style, and commands a fine view of the countryside. The Salar Jang Museum contains many remarkable curiosities plus a good collection of manuscripts, ancient weapons, and costumes. Osmania University, founded in 1918, is worth a visit. It is among the most important centers of learning in the Deccan (the language mainly employed is Urdu) and its architecture pleasingly blends the Hindu and Moslem styles. Also on the banks of the River Musi are the High Court, the City College, and beautifully laidout river gardens. The Public Gardens—very pleasant for strolling—combine the botanical and the zoological, house the Legislative Council, a Museum and Jubilee Hall.

Environs of Hyderabad

As in the city itself, the high plateau air is bracing and provides a pleasant climate for sightseeing around Hyderabad. Secunderabad lies six miles to the north and is separated from the capital by Hussainsagar lake. This town is British-planned and executed as a military garrison which not only protected the Nizam but occasionally kept him "aware" of his protectors. It has modern hotels and makes a good base for sightseeing.

About five miles west of town are the massive Golconda fort and the tombs of the Qutb Shahi kings who ruled the Deccan in the 16th and 17th centuries. The fort, a forbidding pile of granite covering a whole hillside, served the kings as stronghold, administrative capital and market place. Its 76 battered bastions testify to many a battle, yet it was never taken but once (by the ubiquitous Aurangzeb) and then by a Trojan Horse sort of stratagem, after a ten years' siege. Golconda was long famous as the diamond mart for the neighboring mines. Among the best customers: Catherine the Great (Orloff Diamond), the British Crown (Kohinoor), the Shah of Persia (Peacock Throne) and the unhappy owners of the ill-fated Hope Diamond.

The nearby tombs of the Qutb Shahi kings are surrounded by gardens. They follow a certain pattern, embellished by some Hindu-style ornamentation, and the more important ones have their own mosque flanked by minarets on both sides.

Bidar Fort—administratively in Mysore State but touristically more in Andhra—stronghold of the Bahmanis, an earlier Mos-

lem ruling family (14th and 15th centuries), lies 82 miles northwest of Hyderabad. Its three miles of walls command the landscape and have 37 bastions most of which are still surmounted by cannon of the period. This fort was a constant thorn in the side of the Moghul Emperors of Delhi, and was finally conquered by Aurangzeb in 1656. The founder of Bidar city and fort, rough-tough Ahmed Shah, seemed strong enough to defy even temperance-minded Mohammed. The inscription on his tomb reads: "Should my head ache, my remedy is this a cup of wine, and life is full of bliss".

Vestiges of Ancient Kingdoms

About 90 miles east of Hyderabad by rail or road is Kazipet around which can be seen a number of very ancient Dravidian temples with pyramidal spires. The most extraordinary is the Thousand Pillared Temple at Hanamkonda four miles west built by the Chalukya kings about 1162. It is adorned by handsome sculpture, the pillars are intricately carved, and the black Nandi (Siva's bull) is remarkable.

Slightly farther down the road is Warangal, the ancient capital of the Kakatiyas, an Andhra dynasty. Marco Polo visited it and left a glowing account of its wealth and said of its gossamer fabrics that any king or queen would be happy to wear them. Rebuilt by the Kakatiyas in the 12th century, Warangal was once surrounded by two walls: traces of the outer one are still visible and the four imposing stone gateways (the Buddhist *torana*-type) of the inner wall must have led to the temple. The other art treasures left intact include ingenious designs and finely chiseled friezes and borders.

Forty miles east of Warangal at Palampet is the great Ramappa temple, unfortunately rarely visited because of its remoteness. Those willing to make the trek will be rewarded by just about the best temple that medieval Deccan architecture has to offer, plus exquisitely sculptured scenes. The temple is similar in style and workmanship to its great prototype, the Thousand Pillared Temple, only more ornamental. The pillars and ceilings are full of scenes from the *Ramayana* and the *Mahabharata*. Long panels of figures of gods and goddesses, warriors and acrobats, musicians and dancing girls in different seductive poses decorate the outer walls. One shows Krishna stealing off with the milkmaid's clothes as they bathe and handsome polished basalt dancers are used as brackets.

Four Temple Towns

Going south from Hyderabad by rail or road, the first town of any importance is Kurnool, at the confluence of two rivers where the climate is pleasant in winter. It is the gateway to one of the most important Hindu pilgrimages in India, the Shrine of Srisailam. Although this religious center is accessible only on foot (or for wealthier pilgrims by sedan chair!) thousands of devotees make the long trek to Mallikarjuna temple, housing one of Siva's most famous *lingam* symbols and boasting dramas narrated in sculpture.

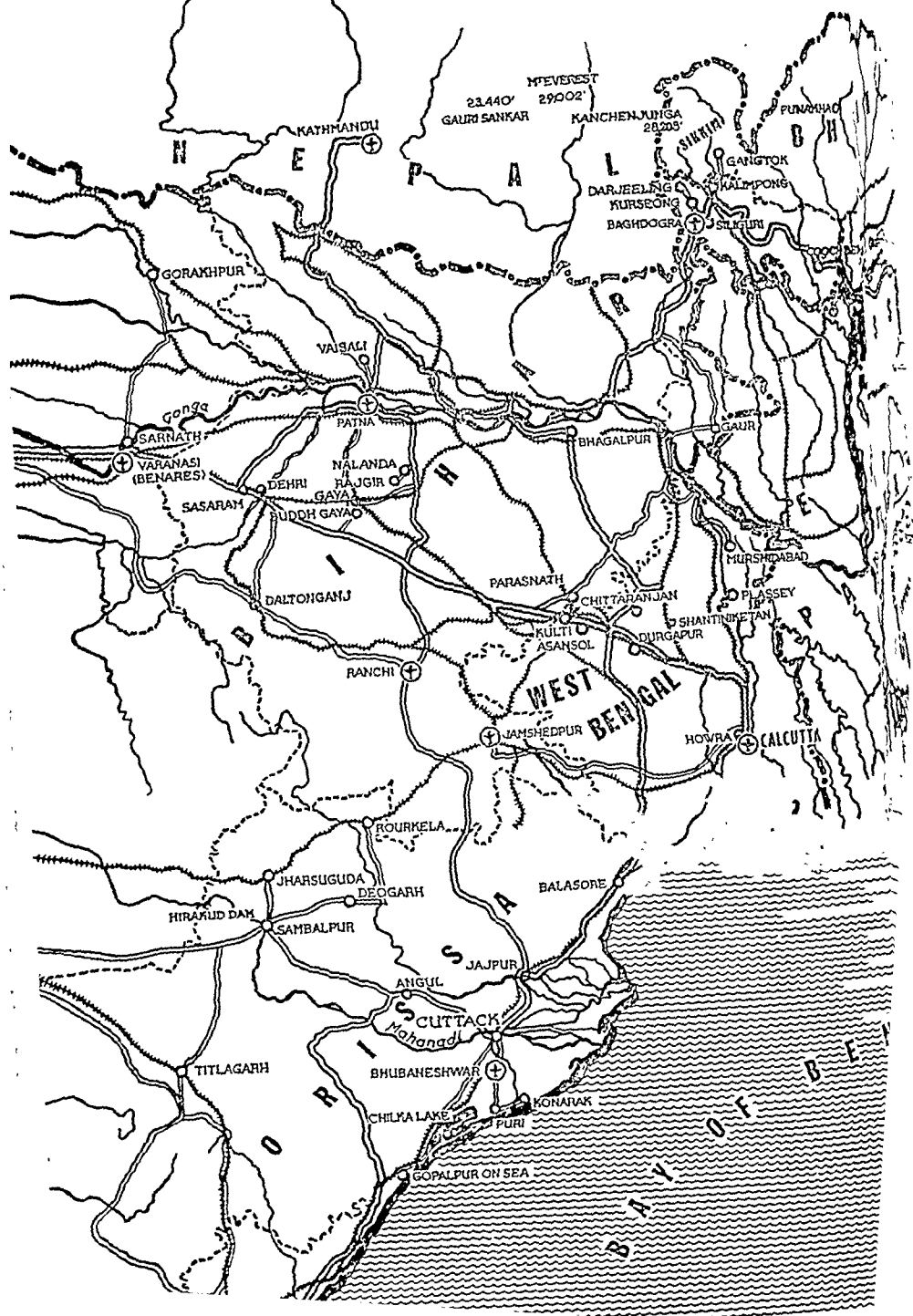
In the extreme south of Andhra Pradesh lie three other temple towns. The first, Tirupati, is the abode of the "Lord of the Seven Hills" and home of one of the richest temples in southern India. Its Tirumalai Hill Temple is picturesquely situated amid sacred waterfalls and tanks, and beyond it lies fine mountain scenery. This shrine is an "essential" pilgrimage and a fine example of early Dravidian art. Several *gopurams* (monumental gates) are visible from below during the ascent. On a 2500-ft. peak of the rather even range, is the temple, surrounded by mango and sandal trees. In front of it is the Hall of Pillars, from where an attractive stepped way leads to the temple gate. Temple authorities do not object to foreign visitors seeing the temple from the outside if they conform to local usages (going barefoot; no smoking). The worship inside, which the non-Hindu will not see, is regulated by an elaborate ritual while outside souvenir, crafts, and flower shops do a thriving night and day business.

Forty miles south of Tirupati lies Tiruttani, a hill shrine of great antiquity. Three hundred and sixty-five steps lead to the top of the hill: one for each day of the year.

Kalahasti, our final town in Andhra Pradesh, is just east of Tirupati. The temple, here, where thousands of pilgrims gather to honor Lord Siva, stands on the bank of a river and looks up to the hills of the Eastern Ghats. The atmosphere makes one feel that there is little to do in life but to pray and to purify oneself. Yogis and holy men pray or read, holding their tiny god-symbols, sitting around their seemingly eternal flames. It is a fitting place to leave the stage of Andhra Pradesh where traditional India does serve to remind us that in the midst of the world's turmoil, life still can continue in peace and even holiness.

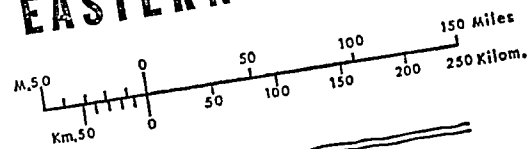
EASTERN REGION

CHINA



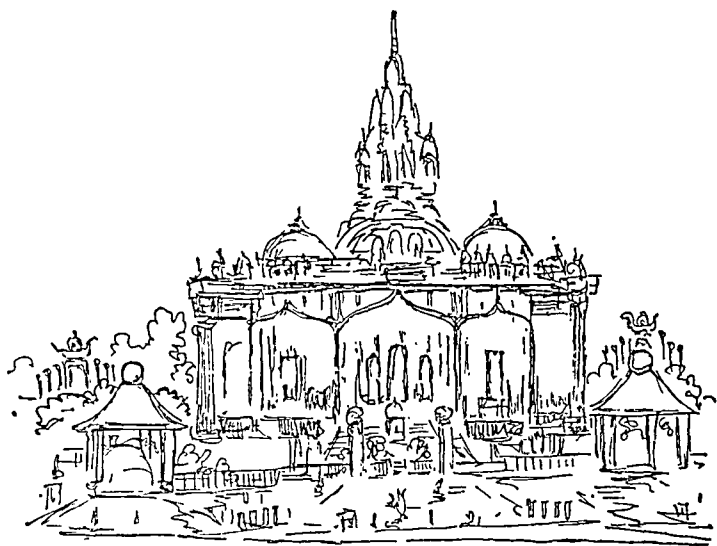


EASTERN REGION



- NATIONAL HIGHWAYS
- OTHER MAIN ROADS
- RAILWAYS
- INTERNATIONAL BOUNDARY
- STATE BOUNDARY
- AIRPORT

Sikkim and Bhutan States are attached to India by Special Treaties



CALCUTTA

Vigorous—Vibrant—Versatile

Calcutta is astonishing. Calcutta is overwhelming. Calcutta is a city that a traveler, whether Indian or foreign, leaves with a sense of bewilderment. . . . unless he has become bewitched by its spell.

It is the graft of a European industrial metropolis upon the body of rural Asia. Not only has this graft taken and survived, but it has flourished in a process of runaway growth that no one seems to be able to stop. Don't jump to a hasty conclusion, though: Calcutta is not a cancer eating at the flesh of India. On the contrary, it is a burly, grimy and sweaty giant toiling under a pall of factory smoke to the din of steamer whistles so that the Indian economy may live. It's a Manchester or a Pittsburgh in the days before the welfare state began to soften the rough, cutting edges of the Industrial Revolution. It is the entrepreneur out of Dickens—calculating, apparently blind to suffering and yet indispensable.

Victorian in its outlook, Calcutta is also Victorian in its appearance. Stately office buildings line the rims of huge squares and a vast expanse of park runs through the throbbing heart of the city. But that is only an architectural appearance. This city out of 19th-century Europe is peopled by ageless Asia. Instead of bowlers and umbrellas, the street scene here is composed of dhotis and sarees, penniless peasants and bearded Sikhs, holymen and sacred cows. Calcutta is almost literally covered knee-deep in the fallout of India's population explosion.

It's a huge city. If you arrive by air at Dum Dum airport (the site of the arsenal producing the bullets later outlawed after the Boer War), your bus apparently runs endlessly through nondescript suburbs until it suddenly reaches the astonishingly elegant heart of the city. Calcutta sprawls and spreads over 270 square miles. At the last count (but it's growing so fast that a census is outdated in a few months), the population of Greater Calcutta was 6 million people. That makes it the biggest city in India and the second biggest in the Commonwealth, outranked only by London. The capital of India until 1911, Calcutta is still the commercial nerve-center of the country. Forty per cent of India's exports are loaded here aboard freighters that feel their way down the treacherous Hooghly River to the Bay of Bengal eighty-six miles away. Here are to be found some of India's biggest industrial plants and its major textile mills (Calcutta is the world's biggest processor of jute).

Calcutta is urban civilization gone awry. Housing is a problem, yet more prospective Calcuttans flock in by the hundreds each day because the city's economic opportunities are far greater than what is available to them elsewhere. It is also still groaning under the burden it inherited with the partition of India and Pakistan in 1947 when Hindus by the millions flooded Calcutta in a human tidal wave, fleeing their homes in the new Moslem state. It is no small wonder that its rehabilitation is on the scale of a world problem. The Ford Foundation is now spending \$1,400,000 in order to survey the giant city's needs so that, ultimately, the World Bank will be able to grant a loan to meet them.

Yet Calcutta's bigness and turmoil have not produced merely social problems. The city is a dynamo, and you can feel the sparks everywhere. Its inhabitants are the Bengalis...emotional and artistic people who have been called the Irish of

CALCUTTA/Introduction

India. They were among the first to react to the intellectual and political stimulus of the West. Raja Ram Mohan Roy was a great liberal thinker. The freedom of Calcutta has a heady influence on creative artists. This city produces the most articulate writers in all India, the most stimulating theater and by far the best films. Two of its sons, Ramakrishna and his disciple, Vivekananda, have spread Indian philosophy to the Western world. These Bengalis, followed by the literary Nobel Prize winner Rabindranath Tagore, were the first Indians to blend their ancient culture with the Humanism of Europe. But other Bengalis expressed themselves in actions as well as words. In the early days of nationalism it was the home of terrorists. That is why the British moved their capital from Calcutta to the relative calm of Delhi in 1911.

None of this sounds very enticing to a lotus-eating tourist but the fact of the matter is that it is well-nigh impossible to visit India and *not* see Calcutta. It is a major air, rail and sea hub in the transportation network of India and Southeast Asia—which explains why so many Westerners in a hurry visit Calcutta for a few hours and then spend the rest of their lives spreading misconceptions about India on the basis of their short stay. In fact, Calcutta is about the most convenient base for exploring such touristic wonders as the temples of Orissa, the Himalayas, or the wilds of Assam. It is well-equipped with the hotels, restaurants, night clubs and shopping centers required by modern explorers in between expeditions.

PRACTICAL INFORMATION FOR CALCUTTA



WHEN TO GO? Like all big Indian cities, Calcutta is best seen between October and March. At an altitude of 20 feet and close to the sea, the capital of West Bengal can be a very humid place indeed

at other periods of the year when the thermometer often reaches bursting point. At all costs, avoid the rainy season.

How to Get to Town from Airport: Airline coaches available. Taxis from Dum Dum Airport to city will cost about \$1 (8s).



WHAT TO SEE? In Calcutta you won't come across those historical monuments which are the heritage of most Indian cities. Calcutta's development begins when a new chapter was being written in the history of the subcontinent: the beginnings of the British Empire in India. In the city itself, the Victoria Memorial is your best introduction to Calcutta. The oldest archeological collection in the country, the Indian Museum, has

some priceless relics of ancient civilizations. The British left many other marks of their presence: neo-gothic St. Paul's Cathedral, Fort William, Government House (Raj Bhavan), the High Court, etc.. Next to Calcutta University is the Ashutosh Museum showing Bengali folk art in all its aspects. Among places of worship the Hindu Kali Temple, the Moslem Nakhoda Mosque and the Parasnath Jain Temple merit a visit. Crossing ungainly but impressive Howrah Bridge you can visit the Botanical Gardens and further north, Belur Math, seat of the Ramakrishna Mission.



LOCAL FESTIVALS. The goddess Kali is propitiated during *Durga Puja* (Durga is one of her incarnations) held during Sept./Oct. It continues for another month as *Kali Puja*. Hardly a day passes

without a ceremony at a temple or shrine during these two months. Lakshmi, goddess of prosperity, is made welcome by all households during *Diwali* (Oct./Nov.) with small, twinkling oil lamps. At Belur, the Ramakrishna Mission observes during Feb./March the *Utsab* while all of Calcutta's population is drawn into celebrating the Bengali New Year, the *Baisak* (April/May). Because most festivals are held in accordance with the Indian calendar it is advisable to confirm exact dates locally.



SIGHTSEEING TOURS. The West Bengal Govt. Tourist Bureau, Dalhousie Sq., recently introduced conducted de luxe coach tours. Several of Calcutta's private travel agents operate daily sightseeing

tours by luxury taxi starting from the better hotels. *Orient Express* and others are listed in the *Useful Addresses* section, following.

A list of approved guides is maintained by the Government of India Tourist Office. The charges are: local sightseeing: For four or less: Full day Rs. 20, half day Rs. 13. Group of 5 to 15: Rs. 25 and Rs. 17. For group of 16 and above: Rs. 28 and Rs. 20. Plus transportation (1st class) and hotel expenses. Guides cannot accept tips or presents nor can they solicit testimonials or certificates. Approved guides carry identity cards issued by the Govt. of India Tourist Office.



HOW TO REACH CALCUTTA. Daily air services between Calcutta and the major cities of India: Caravelle and Viscount service from Delhi, Bombay and Madras; from elsewhere, Fokker Friend-

ships, Skymasters and DC-3's. Calcutta is an international airport served by Air India International, Pan American, Air France, BOAC, Cathay Pacific, KLM Royal Dutch Airlines, Lufthansa, Qantas Empire Airways, Royal Nepal Airlines, Swissair, Scandinavian Airlines System, Thai Airways International, and Union of Burma Airways.

Calcutta's Howrah Station—teeming with humanity—is the terminal of such time-honored trains as the *Delhi—Howrah Mail* (26 hrs.), the much slower *Toofan Express*, the tri-weekly *Airconditioned Express* (covers the same distance in 24 hours) the fastest *Rajdhani Express*, airconditioned, twice a week (17 hrs.); the *Calcutta Mail* (36 hrs. from Bombay), and the *Madras-Howrah Mail* (36 hrs.). Most of these trains have airconditioned coaches.

India's historic highway, the Grand Trunk Road, connects Delhi with Calcutta (890 miles). The road distance between Bombay and Calcutta is nearly 1,300 miles; Madras is 900 miles away. Before starting out, consult the regional Automobile Association which will provide you with up-to-date information, state of roads, river crossings, detours, etc.

CALCUTTA/Hotels, Restaurants



HOTELS. Shortage of accommodation, now that the leading hotels have been extended, is less acute than before. Nonetheless, make your reservation well in advance, especially during the tourist season from October to March. There is no prohibition in Calcutta, all better hotels have bars and their atmosphere is therefore more relaxed. *Ritz Continental* (240 rooms) and *Ratdeen* (70 rooms), should be open by 1970, but check ahead.

OBEROI GRAND, 15 Chowringhee. One of the East's finest and largest hotels, overlooking the Maidan; 290 airconditioned rooms with bath; luxurious apartments. Western, Indian, vegetarian and Chinese cuisine, 3 bars; floor shows at its "Prince's" and "Scherzade" open-air restaurants; night club.

GREAT EASTERN, 3 Old Court House St., 250 rooms, fully airconditioned, a few suites. Also in the de luxe class as far as prices go; atmosphere of a good English commercial or an American convention hotel. Its "Maxim" restaurant has nightly dancing and floorshow; Chinese restaurant. Pleasant lounge-bar.

HINDUSTAN INTERNATIONAL, 235/1, Acharya Jagdish Bose Road, is new, airconditioned, has 200 rooms and swimming pool.

PARK HOTEL has recently opened with 100 airconditioned rooms, "Moulin Rouge" and "Bar B-Q" restaurants, on fashionable Park Street.

SPENCE'S is a fully airconditioned cozy place (35 rooms with bath) at 4 Wellesley Place. Nightly floorshow at its "Gourmet" restaurant. First class superior.

MAJESTIC, 46 Madan St., near to

shopping area; 22 airconditioned rooms with bath; first class superior or almost (Indian style).

MINERVA, 11 Ganesh Chandra Avenue, centrally situated, 33 airconditioned rooms with bath; Western, Indian and vegetarian cuisine; first class reasonable to moderate; Indian style.

Among the low-cost Indian-style establishments: *New Central*, 90 Central Ave., 26 rooms (16 baths), Indian and vegetarian food only; *New Kenilworth*, 1 Little Russell St., partly airconditioned; *Carlton*, 2 Chowringhee Place; *Metropole*, 4 Dacres Lane, off Esplanade; European meals. *Astoria*, 3-6 Sudder St.; *India Hotel*, 62 Suriya Sen St..

Other accommodations: *Russell*, 12-B, Russell St.; *International Guest House*, Golpark, Ballygunge (some airconditioned rooms); *International Scholars Residence*, Golpark; *Red Shield Guest House* (Salvation Army hotel), 2 Sudder St. in a pinch. Also *Dum-Dum Airport Rest House*; *Railway Retiring Rooms* at Howrah Station. Y.M.C.A. has a "de luxe" section on Chowringhee, and a cheaper establishment at 42 Banerjee Rd.. The Y.W.C.A. is on Middleton Rd..



RESTAURANTS WITH ENTERTAINMENT.

Dining out and having a little fun is easier in Calcutta than anywhere else in India. Most of the restaurants are licensed to serve wines and drinks up to 10

p.m., sometimes longer. The fashionable places are all airconditioned. You may enjoy a comparatively inexpensive and gay evening at the spots listed here. They are supposed to function as nightclubs, often have good floorshow numbers, but most close at midnight, some at 1 a.m. Bring your own partner.

FIRPO'S, 18/2 Chowringhee, known for its fully licensed Lido Bar. Has usually good dance band and cabaret show.

PRINCE'S and **SCHERAZADE**, the latter an outdoor cabaret in pleasant garden setting, are both at the Oberoi Grand Hotel.

MAXIM'S at the Great Eastern is

more sedate; dinner-dance with cabaret numbers.

BLUE FOX, 15 Park Street, has gained great popularity among the smart set. Dinner dances.

FERRAZZINI'S, Humayan Court, 21 Lindsay Street, where the band goes full blast from 8 p.m. to midnight.

TRINCA'S, 17 Park street, is fashion-

able and up-to-date.

LE GOURMET at Spence's Hotel, 4 Wellesley Place. Music at noon, floorshow nightly, except Wednesday.

MOCAMBO, 25-B, Park St.. A pianist caresses the keyboard at apéritif hour; lunch concert; Calcutta's Western teenagers congregate here for the 4 p.m. tea dance; dinner dancing commences at 8 p.m.

NEERA, Grand Hotel Arcade, offers musical entertainment at lunch and dinner.

AMBER, 11 Waterloo St., superb Indian (Punjabi) food, reasonable prices. Recorded music in upstairs dining room; big ground-floor bar. Try the prawns tandoori.



ber of theaters regularly staging Bengali dramas: *Star*, *Rungmahal*, *Biswaroopa* and *Minerva*. Classical Indian dancing can be seen occasionally at the *Academy of Dance and Music*, 5, Dwarkanath Tagore Lane and at *Nritya Bharati*, 81A, Karaya Rd. Cinemas showing English-speaking films: *Elite*, *Lighthouse*, *Metro*, *Minerva*, and *New Empire*. All-Indian wedding ceremony can be witnessed by contacting the Marwari Federation, 152-B Mahatma Gandhi Road.

Calcutta Weekly, a useful tourist bulletin obtainable at all hotels and airline offices, gives you an up to-date list of current events: concerts, exhibitions, theatrical productions, films showing, etc.



MUSEUMS. The *Indian Museum*, Chowringhee, is the oldest in India and one of the largest and most comprehensive in the Orient. It was opened in 1878 in the present impressive building and has six sections: Archaeology, Art, Ethnology, Geology, Industry, and Zoology. The Archaeology Section has a large and representative collection of antiquities illustrating the cultural history of India from pre-historic times down to the Muslim period. On the ground floor, this section occupies the entrance hall and half the southern wing which includes the Bharhut and the Gandhara rooms (specimens of Indian art from the second century B.C. to the 5th century A.D.), the Gupta and the Medieval gallery hall and the Muslim gallery, in addition to the corridors on the three sides of the central quadrangle.

The coin room of the museum, which can be seen by special permission, contains the largest collection of Indian coins in the world and also a fine collection of gems and jewelry. The Art Section is on the first floor and comprises, among others, a very good collection of Indian textiles, carpets, wood, papier-mâché and lacquer work, objects in metal, ivory and horn, stone and glass, and pottery. A hall on the third floor contains the picture gallery devoted to Persian and Indian paintings and a collection of Tibetan banners. The Anthropological Section on the first floor contains exhibits showing the life and habits of the primitive tribes of India and other aspects of Indian life and customs. The Geological Section is the largest in Asia and one of the most important in the world. Open daily from 10 to 5 (March to November) and 10 to 4:30 p.m. (December to February) except on Mondays, when it opens at 12:00. Conducted tours are taken twice daily except

No Music — No License

Capri, 15/6 Chowringhee and four places in Park Street: *Magnolia* and *Kwality*. *Olympia* at No. 21 of the same street does have a bar license. You can dine in leisure at *Saqi's*, 177 Dharamtolla St., and the *Skyroom*, 36 Park Mansions.

Chinese Food

There are numerous excellent Chinese restaurant. Leading: *Nanking*, 22 Blackburn Lane in Chinatown, bar, license; *Chinese Restaurant and Bar* at the Great Eastern Hotel; *Chung-Wah*, 7/1 Chittaranjan Ave, bar; *Peiping*, 1 Park St; the *Waldorf* restaurant, also in Park St..

ENTERTAINMENT. There is no permanent English-language theater in Calcutta. English plays are often staged by amateur dramatic clubs in the *New Empire Theater*, Chowringhee. There are a number

CALCUTTA/Practical Information

Sundays and holidays. First tour between 11-1; second tour between 2:30-4:30 p.m. Closed Mondays.

Victoria Memorial Hall, Chowringhee. The attractive building with traces of Saracenic influence was opened in December 1921 by the Prince of Wales of that time. The collections comprise sculptures, paintings, prints, historical records and objects of art, mainly illustrating Britain's connection with India. It also contains a few Indian miniature paintings and Persian books. Open 10-5 in summer and 10-6 in winter. Closed Mondays.

Ashutosh Museum of Indian Art, College Street. This small museum, located in the Senate House, is maintained by the University of Calcutta. Collection of architectural bits and pieces, statues, terracotta, paintings and textiles, mostly illustrating the folk art of Bengal and Orissa. Daily from 10:30 to 5:30 (Saturdays to 3 p.m.). Closed on Sundays and during

University holidays.

Art in Industry Museum, 15 Park St., shows Indian arts and crafts in leather, clay, etc. Also holds exhibitions of contemporary Indian painters and sculptors. Daily 10-5.

Bungiya Sahitya Parishad, 243/1, Upper Circular Road. A collection of sculptures; painting of the Bengal School and specimens of other schools, a small coin cabinet and a collection of rare manuscripts, mostly in Sanskrit and Bengali.

The Asiatic Society, 1 Park St., was founded in 1784 and contains a rich and rare collection of Sanskrit manuscripts. Check opening times.

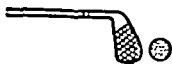
The National Library is now housed at Belvedere, the former residence of the Governor of Bengal. Over a million books, among them manuscripts in European and Oriental languages, old prints, drawings and ancient maps.



LOCAL TRANSPORTATION. Local sightseeing tours in luxury airconditioned coaches conducted by Tourist Department. Contact Tourist Office, 3/2 Dalhousie Square East. If in a hurry, go by taxi:

rates are cheap and until further notice are 62 P for first mile, 12 P for each subsequent 1/4 mile. Small taxis are somewhat cheaper. All charges are shown on meter. Waiting charge: 12 P every 4 minutes. Drivers are not used to tipping but a small extra will be welcome. For leisurely sightseeing or at peak hours when taxis are booked up, hire a rickshaw. Calcutta is the place where the wiry rickshaw wallahs opposed the introduction of cycles so don't have qualms about hiring them. Agree on fare beforehand and tip generously.

Municipal buses and streetcars are cheap but overcrowded to the point of extreme discomfort. In a pinch take No. 10 bus between Howrah Station and Sealdah Station via Harrison Rd. To get from Howrah Station to Dum-Dum Airport take No. 11A to Shambazar and there change to 30B (or vice versa).



SPORTS. Started in 1892, the Amateur Golf Championship is one of the oldest and the most important annual meetings of golfers in the East. Naturally, participation has been limited mainly to

players living in these parts but the standard has always been high. Many very good amateurs, both Western and Indian, not to mention the challengers that Ceylon has sent out in recent years, are taking part. Temporary membership at Royal Calcutta Golf Club, 33 Tollygunge. The Royal Calcutta Turf Club, 11 Russell St., runs the seasonal horseraces at the Maidan Racecourse. You can play cricket and tennis at the Calcutta Cricket Club (founded in 1792!), Gurusaday Rd., Ballygunge, and tennis at the Racket Club on the Maidan (near St. Paul's). Rowing at Lake Club and Bengal Rowing Club, both on Dhakuria Lake; sports flying with Bengal Flying Club, 95 Park St. Swimming at Saturday Club, 7 Wood St. and Swimming Club, 1 Strand Rd.



SHOPPING. The most popular Bengal saree comes from Murshidabad, which has printed designs on plain handwoven silk. The Hindu weavers from Dacca in East Pakistan, who moved over to Shan-

tipur after Partition, produce cotton saree material in which continuous design runs all over the material. But most attractive for Western clothing are the plain Tussore silks which sometimes come in rolls. To use these takes a skillful dressmaker back home.

Bengal, thanks to its mostly alluvial, clayish soil, is one of India's traditional seats of terracotta craft. Toy animals made in far-flung Bengal villages make unusual and attractive gifts.

The shops listed below sell at controlled prices:

Bengal Govt. Sales Emporium, 7/1 Lindsay Street. For textiles, visit *Handloom House*, 3, Lindsay Street, and *Khadi Gramodyog Bhavan*, 24, Chittaranjan Avenue. Best products of Bengal's cottage industries and handicrafts. Same for *Bengal Home Industries Association*, 57 Chowringhee. *Assam Govt. Emporium*, 31 Chowringhee, for Naga and Manipuri handicrafts. *Tripura Administration Sales Emporium*, P 21, Old Balligunge Rd. Fascinating articles in bamboo and leather. *Refugee Handicrafts*, 9-B Esplanade East, sells silks and cottons made by weavers who left East Pakistan. If you are not going to Kashmir you can shop for carpets, furs, shawls, papier-mâché items at the *Kashmir Govt. Arts Emporium*, 12 Chowringhee. *Bharany's* (jewelry, miniatures, etc.) is in the Grand Hotel.

Handy shopping at the Great Eastern Hotel Arcade (insist on discount if buying several items): *Indian Textile Co.*, and the *Gem Company* for precious and semi-precious stones. Department stores: *Fitze & Co.*, 26 Chowringhee; *Kamallalaya*, 156-A Dharamtalla St.; *Bengal Stores*, 8-A Chowringhee Place.

If bargaining is your passion (and it is expected of you), pay a visit to the Burrabazar area (around Harrison Rd.) and the Hogg Market.

There is a permanent display of Indian products for export at *World Trade Centre*, 14/1B Ezra Rd.



TOURIST INFORMATION AND HOSPITALITY SCHEME

The Govt. of India Tourist Office, 13 Old Court Street, will help you in planning your excursions to Darjeeling, Bhubaneswar and other places. It

has a list of approved local guides who are available at short notice. Through the Tourist Office "hospitality scheme" you can meet Indians of your trade or profession informally. Govt. Tourist Officers are in attendance round the clock at Dum-Dum Airport to help clear your baggage through Customs and to assist you in any other way. The Tourist Office also issue coupons which entitle you to purchase alcoholic drinks (in "dry" localities) and foreign tobacco products at controlled prices. Also Tourist Office information clerk at Grand Hotel, 8-10 and 1-6 daily.



PHOTOGRAPHY. If you want to stock up on movie ciné film and other photographic material, do it here: there are not many cities in India where you can buy these things as a matter of routine. There

are three good shops on Chowringhee: *Bourne & Shepherd*, at No. 7; *Narain*, at 56G and *Studio Everest* at 17/3; and two in Park Street: *Bombay Photo Stores*, 33 Park Mansions and *Narain* again at No. 204.



MEDICAL SERVICES. *Medical College Hospital*, 88 College St.; *Park Nursing Home*, 4 Victoria Terrace; *Woodlands Nursing Home*, 8/5 Alipore Rd.. *Pharmacies*: *Frank Ross & Co.*, 15/7 Chowringhee and

CALCUTTA/Practical Information

36 Park St.; Bathgate & Co., 17 Old Court House St.; Dey's Medical Stores, 6/2B Lindsay St.



CHURCH SERVICES: *Anglican*, St. Paul's Cathedral, Chowringhee; *Roman Catholic*, Church of Christ the King, 5 Amir Ali Ave.; *Baptist*, Carey Church, 31 Bowbazar St.; *Congregational & Presbyterian*,

Union Chapel, Dharamtalla St.; *American Methodist*, Methodist Church, Sudder St.; *Church of Scotland* (Presbyterian), St. Andrew's, Dalhousie Sq.



USEFUL ADDRESSES. *Tourist Information:* Govt. of

India Tourist Office, 13 Old Court House St. (next to Great Eastern Hotel), Airport counter branch, Govt. of West Bengal Tourist Office, Dalhousie Sq.

Rail, Howrah Station, Sealdah Station. A Railway Tourist Guide is available at the Eastern Railway Booking Office, 17 Netaji Subhas Rd.. He will assist you in your railway reservations.

Travel Agents (recognized by Dept. of Tourism): Orient Express Ltd., 1 & 2 Old Court House Corner; American Express Co., 21 Old Court House Street; Everett Travel Service, 1 Old Court House St.; Jeena & Co., 25, Netaji Subhas Road; SITA World Travel, 24B Theatre Road; Mercury Travels (India) Ltd., Grand Hotel; National Travel Agency, 3, Wellesley Place; Trade Wings (Calcutta) Ltd., 15 Old Court House St.; Travel Corporation of India, Gt. Eastern Hotel.

Airlines: Indian Airlines Corporation, 39 Chittaranjan Avenue; Air India International, 4 Dalhousie Square East; Air France, 41 Chowringhee Road; BOAC & Qantas, 41 Chowringhee; Cathay Pacific, 16 Strand Road; K.L.M., 7 Chowringhee; Pan American, 42 Chowringhee; Royal Nepal Airlines, c/o Jamair & Co. Ltd., 42 Chowringhee; SAS, 18 Park Street.

Shipping Lines: P & O. Orient Lines, agent: Mackinnon, Mackenzie & Co., 16 Strand Rd.; American President Lines, agent: McLeod & Co., 3, Netaji Subhas Rd.; American Export Lines, agent: Lionel Edwards Ltd., 21 Old Court House St.; Hellenic Lines (to U.S.), agent: Heilgers & Co., Chartered Bank Bldg.; Isthmian Lines (to U.S.), agent: The Angus Co., 3 Clive Row; India Steamship Co. (to U.K. & Continent), 21 Old Court House St.; United Liner Agency, 17 Brabourne Road.

Consulates: U.S.A., 5/1 Harrington St.; U.K. High Commissioner, 1 Harrington St.; Nepal (visa section), 19 Woodlands, Sterndale Rd., Alipore; Pakistan Deputy High Commission, 9 Circus Ave.; Australian Trade Commission, 3 Fairlie Place. Nepal, 19 Woodlands, Sterndale Road, Alipore; U.S.S.R., 31 Shakespeare Saranee.

Clubs: Bengal Club, 33 Chowringhee; Calcutta Club, 241 Lower Circular Rd.; Rotary Club, Grand Hotel, Chowringhee; Lions Club, 21 Park Circus.

Post and Telegraph Offices: Central Telegraph Office (open day and night), Wellesley Place; General Post Office, Dalhousie Sq.; Foreign Radio-Telephone Bookings, Dalhousie Square.

EXPLORING CALCUTTA

If the traveler comes to Calcutta only to change trains, he is in for a unique experience. By all means, come to Calcutta by train...or, if you prefer to fly, pay a visit to Howrah Station anyway. The station is at Howrah on the right bank

of the Hooghly and it is a city in itself with what appears to be a huge permanent population. Families camp on the platforms, sleeping and cooking and eating until it is their turn to become part of the human grape clusters sprouting from third-class carriages. They seem oblivious to the station's bedlam composed of water-vendors, newsboys, peddlers of rice and sweetmeats, tea-serving waiters jostling and yelling, bellowing children, shouting porters and whistling locomotives. Here, pandemonium is complete—but the trains run on time.

The atmosphere of Howrah Station often seems to spread to Howrah Bridge a few yards away. This is a huge, cantilever bridge, a web of girders stretching 1,500 feet across the Hooghly and over the masts and funnels of ships hauling fifteen million tons of merchandise a year in this port. Traffic is heavy over the Howrah Bridge, true, but it has nothing in common with traffic anywhere else. It is a ceaseless pageant of cars, bicycles, cows, rickshaws, ox-carts, trucks and human beings. Here, traffic is often so slow that the rickshaw is as fast a way of travel as any other. You will still see rickshaws waiting for fares outside Howrah Station and all the hotels: local authorities tried to replace them with the more humane bicycle rickshaws but they failed when they came up against a storm of protest... from the wiry rickshaw coolies (who did not want to drive—and buy—new vehicles). Crossing Howrah Bridge, you'll have plenty of time to take in the banks of the river below. The shores of the Hooghly are headquarters for Calcutta's masseurs and barbers who ply their trades by the water's edge.

On the other side of the Howrah Bridge, you set foot in the birthplace of Calcutta. This bank of the river was almost deserted less than three centuries ago. It was the site of three villages of mudhuts: Sutanati, Govindpur and Kalikata. Kalikata (which became Anglicized as Calcutta) was a sacred spot, for here dwelt Kali, the consort of the god Siva. A temple was built for her near-by and then, in the beginning of the 19th century, another was erected at Kalighat, not far from the banks of the Hooghly, through which the holy waters of the Ganges flow. This temple, by the way, is one of the few Indian landmarks of Calcutta.

From Job Charnock to Independence

All this changed in 1690 when Job Charnock, an agent for the British East India Company, chose these three tranquil

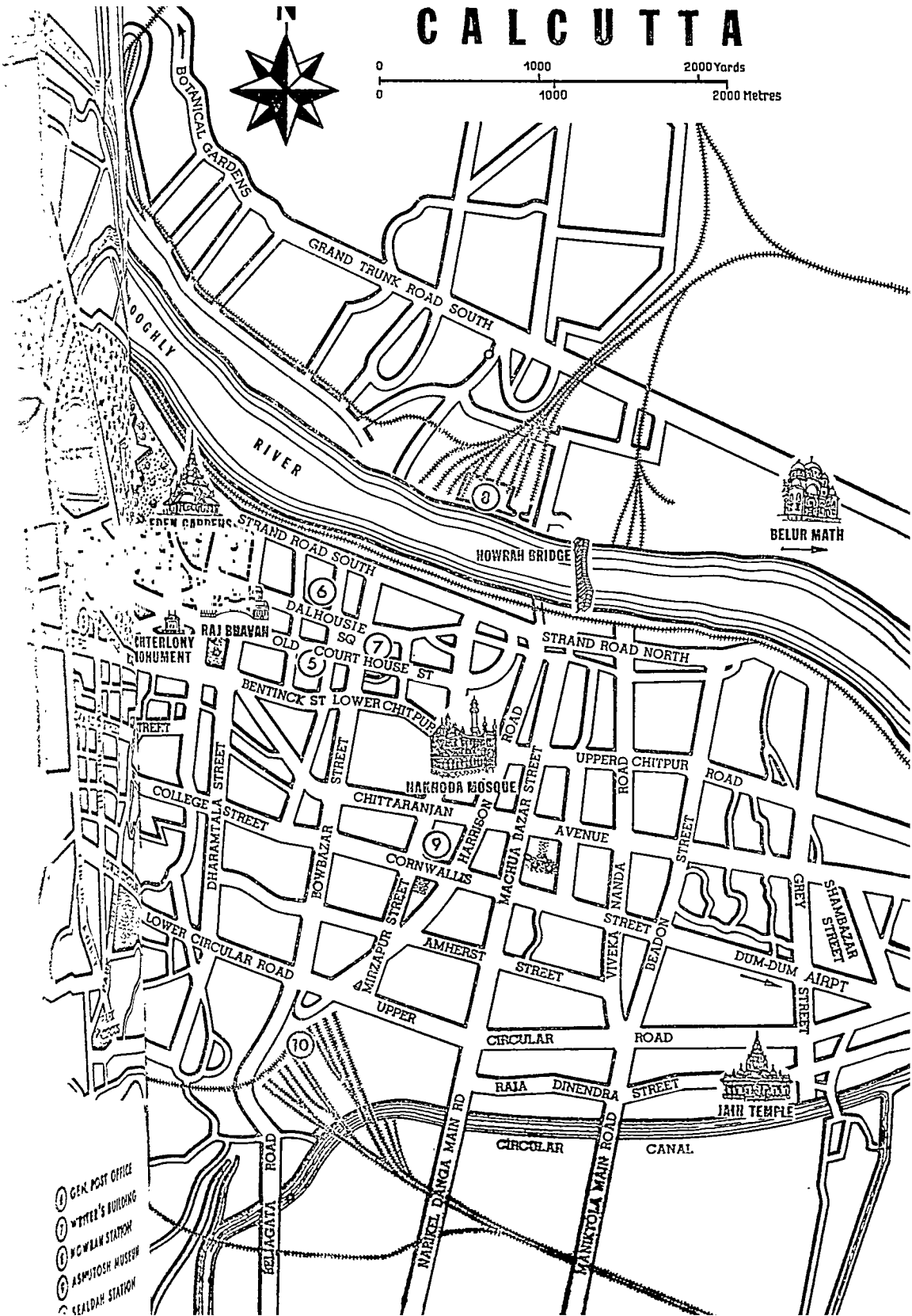


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| ① NATIONAL LIBRARY | ⑥ GEN. POST OFFICE |
| ② ZOOL. GARDEN | ⑦ WRITER'S BUILDING |
| ③ ST. PAUL'S CATHEDRAL | ⑧ HOWRAH STATION |
| ④ MUSEUM | ⑨ ASHUTOSH MUSEUM |
| ⑤ GOVT. TOURIST OFFICE | ⑩ SEALDAH STATION |

CALCUTTA



0 1000 2000 Yards
0 1000 2000 Metres



- ① GEN. POST OFFICE
- ② WATSON'S BUILDING
- ③ HOWRAH STATION
- ④ INDIAN MUSEUM
- ⑤ SEAHAM STATION

CALCUTTA/Maidan

villages as the site of a future port and settlement, renting them from the Moghul emperor Aurangzeb. In 1696, the first Fort William was erected to protect the East India Company's trading post. The British had gained a foothold in what had been a province of the Sultanate of Delhi and thus began the great adventure that led to the foundation of their Empire in India.

It was no easy conquest. In 1756, Calcutta was captured by Siraj-ud-Daula, the Nawab of Murshidabad, and most of its garrison and British residents fled.

The nawab did not hold Calcutta very long. In December, Clive arrived from Madras and retook the city in January 1757. In 1772 Warren Hastings became the first governor of British India in Calcutta. Cornwallis, the British general defeated at Yorktown, was among the governors to rule from Calcutta.

Bengal was always a tough nut to chew for the British. Lord Curzon partitioned the province—politically the most conscious and least manageable in India—into East and West Bengal in 1904, touching off a series of outbreaks so violent that Bengal reverted to a unified presidency in 1912 with Calcutta as its capital. Today, it is a giant head on a dwarf body: the partition of 1947 gave West Bengal with 28,000 squares miles to India and East Bengal with 54,000 square miles to Pakistan. To make matters worse, the jute mills of Calcutta were cut off from their East Bengal sources of supply. Seventeen million people were uprooted during this map-drawing operation ...and this helps to explain some of the problems of Calcutta.

Calcutta's stormy political history, strangely enough, is responsible for the most handsome quarter of the modern city. Right after Clive recovered Calcutta, the British decided to make certain that no further military disasters would occur. So they rebuilt Fort William on a new site, completing it around 1780 at what was then the whopping cost of two million pounds sterling. To give the cannon of the fort a broad field of fire, military engineers cleared a huge expanse of jungle in front of their barrels. Today, this is the Maidan, Calcutta's pride and joy, a huge park measuring two miles long and a mile wide (twice the size of Hyde Park). Football fields, tennis courts and even a race-course occupy the grounds around "new" Fort William—which has never fired a shot in anger.

The Maidan gave Calcutta a badly-needed "lung" and changed the face of the city. Its British inhabitants soon moved inland

away from the river and made Chowringhee Road along the edge of the Park the most elegant thoroughfare in Calcutta. On one side are found the city's best shops, restaurants and movie theaters; on the other stretch lawns dotted with trees and broken by ponds.

Victorian Calcutta grew up around the Maidan and it was quite fitting that the southern end of the park was chosen for the site of the Victoria Memorial which took fifteen years to build before it was inaugurated by the Prince of Wales (now the Duke of Windsor) in 1921. A mammoth pile of white marble in which classical Western influences are married none too happily to Moghul architecture, it is the most impressive monument in this city which, after all, has had only a couple of centuries to build monuments. In this respect, Calcutta is a great deal like American cities in its short history...and in its traffic which could be quite similar to that of New York if you substituted cars for cows!

The Victoria Memorial is a treasure-house of relics of British rule in India and its climax is a dignified statue of Queen Victoria herself. The atmosphere inside the gigantic palace is very much that of the India of the Victorian Age.

Calcutta relaxes on Chowringhee Road and the Maidan but it works hard half a mile away on Dalhousie Square. Here, you have a taste of the past power and glory of British India in the massive Writers Buildings built in 1780 on one side of the square. The "writers" whom they housed were the clerks of the East India Company and the company's offices were so spacious that the government of West Bengal has fitted most of its "Writers" into them. Flags change and empires fade, but bureaucracy carries on...North of Dalhousie Square, surrounded by busy bazaar streets stands the Nakhoda Mosque, Calcutta's Muslim place of worship modeled on Akbar's tomb outside Agra. The vast prayerhall can accommodate 10,000 people.

Other Sights

While Calcutta is certainly not an "art city" to be taken in on methodical tour, it has a number of points of interest which are well worth your time during a stay here. Indian architecture, true, is rare but other styles are rife. Somehow, its Palladian and imitation-Gothic buildings do not seem to be out of place under the sky of Bengal. Government House (now

CALCUTTA/Museums

known as Raj Bhavan, the residence of the governor of West Bengal) is more or less a copy of Kedleston Hall in Derbyshire. It was finished in 1802, only thirty years after Adam completed the original in England, and it contains some good sculpture and the Throne of Tipu Sultan, that old nemesis of the British. For a change of scenery, you might look at the near-by High Court: it's a replica of the Town Hall of Ypres! The Ochterlony Monument on the Maidan to a British general does even better than this. Its base is Egyptian, its column is Syrian, and its cupola is Turkish.

Calcutta's commercial wealth has made it a patron of the arts and museums. The Indian Museum houses some priceless treasures of ancient civilizations, fascinating fossil remains and an excellent art gallery as well. The Marble Palace near Chittaranjan Avenue stands inside a dozen acres of peaceful gardens and displays a rich hoard of paintings including works by Rubens and Sir Joshua Reynolds. Further northeast are the Parasnath Jain Temples, one of which is almost Burmese in design with its delicate finials.

Not far from Howrah Bridge is Calcutta University next to Presidency College, the site of Hindu College which was opened in 1827, marking the start of English education in India.

Your curiosity might also lead you to visit the Ashutosh Museum next to the Senate House of Calcutta University with some fine specimens of Indian sculpture, architecture, miniature paintings and textiles quite representative of the region surrounding Calcutta. Then, at Belvedere, a former residence of the British Viceroy, there is the Indian National Library.

Despite its overcrowding, Calcutta is extremely rich in parks. Across the Hooghly at Sibpur lie 270 acres of botanical gardens founded in 1786. Botanists come here for a famed herbarium with more than 30,000 species, but nearly everyone comes here to see the Great Banyan Tree which stands 88 feet high and covers a circumference of some 1,200 feet. Thirty-five years ago, the trunk of the tree had to be removed because it was attacked by fungus, but its 600 roots are still doing very well.

This is the landscape and the stage of mercantile Calcutta, but the actors of the city's life often seem to pay no attention to it. They have built their own stage...

Intellectual Metropolis

The ferment of Calcutta has produced a modern Renaissance in Indian culture. At Chitpur is the house where Rabindranath Tagore was born and where he died in 1941. He was the flower of the 19th-century Bengali revival in all the arts. Though a poet, he inspired a new approach to music, dance, drama and prose as well (he was the composer of India's national anthem) and he founded a university at Santiniketan. He followed Michael Madhusudan Dutt and Bankim Chandra Chatterjee, the poet and the novelist respectively who pioneered in the reawakening of Bengal. Calcutta's writers are still prolific today and the city has adapted itself to progress by taking the lead, in quality if not quantity, in Indian film-making. It now produces sixty feature films a year and with an emphasis on realism rather than on the usual traditional stories of India.

From Calcutta, too, has come a religious reform movement with an impact far beyond the borders of India. Seven miles north of the city on the right bank of Hooghly stands Belur Math, the headquarters of the Ramakrishna Mission. Ramakrishna Paramahansa, who died in 1886, forsook his Brahmin birth to embrace all religions and preached their unity, accepting no differences of caste or color. This saintly philosopher handed his mantle to Vivekananda, the son of a wealthy Calcutta family, who gave up his fortune to become Ramakrishna's wandering disciple. Vivekananda came to the United States in 1893 and made a tremendous impact there. He founded the Ramakrishna Mission in 1897 and died five years later at the youthful age of thirty-eight.

The Belur Math, home of the Ramakrishna Mission, resembles a Hindu temple, a mosque or a church....depending from what angle you look at it. This, of course, symbolizes that message of man's unity carried to the West by Vivekananda.

In a way, it's not a bad idea to visit Belur Math and the birthplace of Tagore shortly before you leave Calcutta in order to set your ideas in order. For Calcutta has been able to produce far more than jute and slums and the palaces of merchant princes. Even in its darkest days, the flame of its spiritual and creative life has never sputtered out. This flame will still burn in the new Calcutta India is trying to build.



BENGAL AND BIHAR

Cradle of Great Movements

The States of West Bengal and Bihar have a lot in common geographically and culturally. West Bengal is as populous as the northeastern United States from New York to Maine, but with so much less land that the density per square mile is well over 800 people. Bihar is the size of Oklahoma with a population closer to 47,000,000, most of whom eke out a living raising rice. The sowing, growing and harvesting takes from four to six months, and for the rest of the year the peasants have very little to do. Yet Bihar possesses handsome quantities of mica, high-grade iron ore, coal, bauxite, chromite and kyanite, which are being steadily exploited. The Central Government is not idle here and vast projects like the dams and hydroelectric installations in the Damodar valley dams are slowly changing the face of this province.

Both Bengal and Bihar had, till recently, a major thorn in their sides—the *Zamindar* (landlord) system which modern re-

forms are trying to stamp out. The Zamindars, instituted by the East India Company in 1793, had become almost a hereditary caste: they were at the same time the rent collectors and money lenders and kept a goodly proportion of the farming folk under an iron thumb.

The landscape in both States is flat—hardly so much as a bump from border to border. Bihar is mostly a stony plain, and West Bengal, with the exception of the far northern Himalaya country, is a vast delta. Bengal is crisscrossed by rivers whose life-giving waters save the scene from monotony. Lush green lines the rivers and the bamboo and mango groves are idyllic.

The people seem to have absorbed the easy-going feeling of their surroundings; they are the poets of India, emotional and sensitive, and not very resistant physically. Many of the people live in high gabled huts pitched to shed the rain; the house rooms do not connect; even the poorest have a separate kitchen, for the Hindus are religiously careful about the preparation of food. The wealthy live in "bungalows" which is really a corruption of "Bengali house"—a chalet with a porch all around it and set in a spacious compound. Such houses were found by the British when they settled in the province and they were quick to adopt the name and the style.

In spite of Calcutta's lack of real antiquity (or at least of monuments testifying to it) and all that remains to be done to make it "modern", Bengal has a great deal to offer. The Himalayas and their fascinating look-out post, Darjeeling, a lot of the tea and all the jute in the country, perhaps the world's most unusual university, and for those who take time to feel and see, the poetry of India. Bihar has the Buddhist Mecca, Buddh-Gaya, other fine Moslem and Buddhist monuments, and for the motorist, some of the best roads in the country.

Historical Outline

Like all great river deltas, Bengal is unquestionably one of the cradles of civilization, but little mention of it is found before Alexander the Great invaded India. The most glorious period of its history is also the history of the Pala dynasty (8th to 12th centuries). They were great patrons of art and learning, and as their artists moved south to set the pattern of architecture and sculpture as far off as Indonesia and Indo-China, their religious scholars and missionaries carried the Buddhist gospel

north to Nepal and Tibet. During the Moghul period Akbar added Bengal to his conquests but the province later became virtually separate from the Delhi Sultanate under a popular and independent Moslem ruler, Siraj-ud-daula. He was defeated by the British at Plassey in 1757 through the treachery of his own jealous kinsmen. After Clive's departure a period of misgovernment set in, culminating in the terrible famine of 1770. Warren Hastings, the first and probably the greatest of the English Governors-General, took office in 1772 and set Bengal's and Bihar's houses in order with a series of reforms. Bengal, which had both Hindu and Muslim population, was split in 1947 into West and East Bengal, the former becoming a State of the Republic of India and the latter constituting the eastern wing of Pakistan which, apart from religion, has little in common with far distant West Pakistan, nearly a thousand miles away.

The capital of Bihar, Patna, is the lineal descendant of a great ancient capital, Pataliputra, once the seat of the Magadha Empire. No Rome or Athens can boast such a long period of uninterrupted glory—a thousand years from 500 B.C. to 500 A.D. which made the metropolis the envy of the ancient world. It was from here that Chandragupta Maurya (contemporary of Alexander of Macedonia) laid out and ruled his empire and that the emperor Asoka, his grandson, evangelized the Eastern world for Buddhism. All that reminds the modern inhabitants of Patna of their proud heritage are some of the place names of their city: geography is history's history.

After these very ancient times, Bihar's story is mingled with Bengal's. The Palas reigned here too and were overthrown by the Moslems at the end of the 12th century: in a single stroke the flame of Buddhism was extinguished and the religion's important pilgrimages in Bihar languished. The Moslems were great builders and have left their monuments all over the state. One of them, Sher Shah Suri of Sasaram (try that one as a tongue-twister), seized power from Delhi and ruled Bihar for about 15 years. Even such a short period left a lasting impression on the province's architectural aspect, for Sher Shah, an accomplished Afghan adventurer but also a constructive genius and a great ruler, had definite ideas of his own! After centuries of ups and downs, the Moslem kingdom of Bihar with its then weak-kneed *nawabs*, fell to the East India Company.

PRACTICAL INFORMATION FOR BENGAL AND BIHAR



WHEN TO GO? While you can visit the Darjeeling region all year round, the rest of Bengal-Bihar should be seen between October and March when the weather is dry and sunny. Average temperatures in the plains: min. 50°F.-max. 85°F. Astonishingly, in and around Darjeeling the thermometer is usually above freezing point even in Jan.-Feb., while in summer the weather is delightful.



WHAT TO SEE? The Himalayas, those "natural temples of rock and ice" and the teagardens in the foothills. Once you manage to take your eyes off the mountains, explore Darjeeling and Kalimpong,

both colorful towns with a fascinating mixture of ethnic groups—Lepchas, Nepalese, Bhutias, Sherpas and other mountain tribes. For nature lovers a visit to the forest reserves of Cooch Behar will be a rewarding experience. A hundred miles from Calcutta is Santiniketan, where Tagore, India's great poet and thinker, started a new experiment in education. Those interested in India's material progress should visit the new townships created around Chittaranjan's locomotive works, Sindri's fertilizer factory,—one of the largest in the world—, Asansol's and Jamshedpur's steelworks and the dams of the Damodar Valley Project. Buddhism is still very much alive at Buddh-Gaya where the Gautama attained supreme enlightenment 25 centuries ago. Here you will see pilgrims from all parts of Asia offering their prayers to the accompaniment of the resident monks' cymbals and horns. Patna, Bihar's capital, is the starting point of excursions to the ruins of ancient Pataliputra, to the Buddhist centers of Nalanda and Rajgir and to Sasaram, where some of the finest examples of Afghan architecture have survived the ravages of time.



HOW TO GET ABOUT? There are flights every day from Calcutta to Bagdogra, nearest airport to Darjeeling. Flight time is less than 2 hours. Patna can be reached daily from Delhi (Benares) and

Calcutta. The latter is linked several times a week with Rourkela and Jamshedpur. You can visit Patna at no extra cost if you break your journey there en route to or from Kathmandu in Nepal.

Whether you arrive by air or rail (416 miles from Calcutta) you ought to board the famous toy train at Siliguri which brings you in 7 hours to Darjeeling. You can, of course, cover these 56 miles by taxi. The taxi rates in Darjeeling for Tiger Hill, Ghoom Monastery or to Gangtok (in Sikkim) are fixed by the authorities (enquire at Govt. Tourist Office).

Darjeeling is 435 miles from Calcutta by road and there are 3 ferry crossings: at Krishnagar, Berhampur and over the Ganges (after Jangipur). You continue via Malda-Bansihari-Dalkhola and Siliguri. Coming from Delhi (1080 miles)-Benares, you continue via Sasaram-Patna-Bihar-Bhagalpur-Sahibganj-ferry before Malda-Siliguri.

It takes 11 hours for the train to reach Patna from Calcutta, 22 from Delhi, while by road it's one of the smoothest runs in India (370 miles from Calcutta; 620 from Delhi), most of it on the Great Trunk Road. Buddh-Gaya is quite close to Patna by rail (2 hours) and only 312 miles from Calcutta by a good road via Asansol-Dhobi. Asansol is the turntable for visits to the region (Santiniketan, etc.) and there are local bus and train services galore in the two states.

BENGAL & BIHAR/Hotels



FESTIVALS AND FOLK DANCING.

Hindus all over Bengal and Bihar celebrate the *Durga Puja* (Sept.-Oct.), the most spectacular of all festival occasions in this region. The Santhals, attractive tribal people who live in remote villages of both states, have some interesting community dances, but the highlight in this respect are the dances you can see performed in and around Darjeeling by the various ethnic groups. Here is a timetable of their festivities: New Year of the Lepchas and Bhutias, 1st week of January. Makar Sankranti: Fairs all along the Tista River. Benimela: (2 miles from Tista Bazaar, biggest fair held in the 2nd week of January (folk dances, etc.). Tibetan New Year (mid-February—mid-March)—folk dances in the monasteries. Pedong near Kalimpong (February): agricultural fair. Sikkim New Year—Gangtok (December-January): Lama and Devil Dances. Birthday of Dalai Lama (mid-June): Processions from the monasteries.

ACCOMMODATIONS

ASANSOL (Bengal). Dak Bungalow with catering.

BUDDH-GAYA (Bihar). No hotel: Best: *Tourist Bungalow*, has 5 single rooms, cook available, baths. *PWD Inspection Bungalow*, (apply Ex. Engineer, Gaya East). You can rough it at the *Mahabodi Rest House* and the ones attached to the Tibetan, Chinese and Burmese monasteries.

BURNPUR (Bengal). Near Asansol, *Burnpur Hotel*, Western style, most moderate. 32 rooms.

COOCH BEHAR (Bengal). If you are not the Maharaja's VIP invitee, tarry at the *Dak Bungalow*.

DARJEELING (Bengal). *Oberoi Mount Everest*, Gandhi Rd., is the outstanding establishment here. Glorious view of the Kanchenjunga range; 78 rooms (58 baths); riding; occasional Tibetan and Nepali dances; bar; 1st class superior. On observatory Hill, *Windamere*, 28 rooms with baths, is more expensive, while the *New Elgin*, M.P., 12 rooms, the *Everest Luxury*, Gandhi Rd., 8 rooms, the *Swiss Hotel*, same street, are first-class reasonable. The *Bellevue*, The Mall, and the *Central*, Robertson Rd., are moderate.

There are numerous Indian-style hotels: the *Lewis Jubilee Sanatorium*, the *Snow View*, Laden La Rd. and the *Kanchenjunga* (near railroad station), all inexpensive.

There is also the *Y.W.C.A.* in Ashley Rd. and the *Circuit House* (contact local Deputy Commissioner).

Glenary's restaurant is in Nehru

Rd., with bar attached. In the same street, *Park* serves Chinese food. *Lobo's* (with bar), Laden. La Rd. *Keventer's* is the place for tea.

GAYA (Bihar). A comfortable *Circuit House* is at your disposal by permission of the District Magistrate. Also *Dak Bungalow* (contact District Engineer) and *Railway Retiring Rooms* at Gaya Station.

HAZARIBAGH (Bihar). District Board and PDW *Dak Bungalow* are best bets. *Standard*; *Magadh*; *Ashok*; *Paying Guest House*; all moderate.

JAMSHEDPUR (Bihar). The steel city has a works hotel, the *Tisco*, in 7B Road, 26 rooms with bath, open to visitors (not on business) only if there is a vacancy. Charming furnished airconditioned new wing, restaurant. From moderate to first-class reasonable. Indian style: *Baby*, 6 rooms, rock-bottom.

KALIMPONG (Bengal). The *Himalayan Hotel*, one mile south, 11 rooms, is in good Western-style, moderate to first-class reasonable. The Indian-style hotels here (*Hill View*, *Kalimpong*, *Chandras*) are not recommended. Try *PWD Inspection Bungalow* (contact the Exec. Engineer, Darjeeling).

KURSEONG (Bengal). *Inspection Bungalow* (for reservations see Kalimpong) or the *Clarendon Hotel*. Also *Plain's View*, inexpensive.

KULTI (Bengal). Near Burnpur, on Grand Trunk Road, 147 miles from Calcutta. Motel-style *Kulti* is moderate.

MURSHIDABAD (Bengal). *Dak Bungalow*. **NALANDA** (Bihar). *Inspection Bungalow* (apply museum curator); Japanese and Burmese Buddhist Rest Houses. (Sub-Div. Officer, PWD.) *Rest House*, 4 rooms (apply Exec. Eng., P.W.D., Patna).

PARASNATH (Bihar). *Dak Bungalow* (no catering) on mountaintop (contact Deputy Commissioner, Hazaribagh) can be reached on foot or by sedan-chair (3 hrs.). Another *Dak Bungalow* near Grand Trunk Road is 3 miles from Parasnath.

PATNA (Bihar). Western-style hotels: the *Republic*, Lawlys Bldg. Exhibition Rd.; 37 rooms with bath, most of them airconditioned. First-class moderate to reasonable. *Palace*, Gandhi Maidan, Also *Grand*, Frazer Road; *Natraj*, Ashok Rajpath; *Prince*, Frazer Road. *Circuit House* (apply District Magistrate); the rock-bottom priced *Dak Bungalow* (apply District Board Chairman) is satisfactory. Indian-style hotels: *Rajasthan* and *Marwari*, both Frazer Rd., both inexpensive.

Restaurants: *Balazar*, *New Delhi Royal Café*.

RAJGIR (Bihar). *Circuit House* (contact Exec. Engineer, PWD, Patna); *District Board Rest House*, *Inspection Bungalow* and *Dak Bungalow* (District Board, Patna).

RANCHI (Bihar). Western-style *South Eastern Railway Hotel*; 22 rooms with baths, tennis; moderate. The Mount is the best Indian-style hotel,

closely followed by *Sangam*, opp. Bari Park, 29 rooms with bath. Also *Dak Bungalow*.

SANTINIKETAN (Bengal). *University Guest House*, 28 beds. For reservation, apply at least 7 days in advance to the Registrar, Visva Bharati, Santiniketan. Permission is generally granted for a stay of 3 days. It can be further extended by two days. When applying, indicate date and time of arrival; number of persons in the party; if food should be kept ready and if there are any vegetarians in the party; purpose of visit. No visitor can be admitted between 9 p.m. and 5 a.m. The University, along with the Guest House, remains closed during summer (May-June). *Tata Guest House (Ratna Kuti)*: Exclusively for professors, research scholars and persons connected with educational and academic institutions. 6 rooms (convertible into double rooms). Permission: Registrar, Visva Bharati, Santiniketan. Tiny *Inspection Bungalow*. Less than a mile from Santiniketan. (Apply: Exec. Engineer, Santiniketan). *Dak Bungalow*, Bolpur. (Distance from Santiniketan: 1/2 mile). *Railway Retiring Rooms* at Bolpur Station.

SASARAM (Bihar) *Dak Bungalow*, no catering.

SILIGURI (Bengal) *Dak Bungalow* with meals.

VAISALI (Bihar) *Inspection Bungalow* and *Youth Hostel*.



MUSEUMS. *Patna Museum* has an interesting and fine collection of Mauryan relics, bronze images, coins, Tibetan banners and paintings, Indian paintings of various schools, Persian manuscripts, etc.

The Patna Museum is closed on Mondays.

Nalanda Museum contains bronze and stone images, clay seals and miscellaneous objects recovered on the site of the famous Buddhist University. Also a few items from neighboring Rajgir.

There is a new museum at Vaisali (Muzzafarpur District) with Buddhist and Jain relics.

Buddh-Gaya's museum contains relics of the old temple and various items excavated at the site.

Darjeeling's Natural History Museum has a comprehensive collection of Himalayan fauna. Plants can be seen at *Lloyds Botanical Gardens*. The *Mountaineering Institute's Museum* is worth a visit (closed Tuesdays).

A short glossary to help the visitor in the maze of complicated names at Buddh-Gaya:

The Bodhi tree: or Bo tree under which the Buddha sat.

Vajrasan: Venerated as the holy seat under the tree where Buddha attained Enlightenment.

Animeshalochana Stupa: A 55-ft. tapering brick temple marking the spot from where Buddha stood gazing at the Bo tree in gratitude for giving him shelter.

Chankramana: the holy walk where the great teacher spent seven days walking up and down in meditation. Along the northern side of the main temple a narrow platform marks the spot. The stone lotus flowers com-

memorate the real ones which are said to have sprung up under his feet.

Ratnagar: A small roofless shrine marking the meditation during which blue, yellow, red, white and orange rays emanated from the Buddha's body. The Buddhist flags of India and Ceylon are designed with these colors.

The Mahabhodi Temple: the great temple dominating all the rest.

Asokan Railings. The carved stone railings on the south and west of the temple are among the oldest monuments in India.



HIKING AND OTHER SPORTS. Your travel agent can arrange for you a *shooting* and/or *angling* expedition to the lush forests of Cooch Behar. The District Forest Officer in Darjeeling grants permits for fishing (Oct.-Dec. and March) in the Tista and Rangeet rivers. *Horse racing* can be enjoyed at the world's highest (and probably smallest) racecourse in Darjeeling. *Mountain climbing* can be undertaken with experienced *sherpas* (guide-porters) from Darjeeling. There is, of course, a wide selection of short walking or *pony riding* excursions: Tiger Hill (7 miles); Senchal Lakes (6 miles).



BENGAL & BIHAR/Practical Information

There are two *hiking* seasons: April and May for flowers and mid-October to end of December for views of snow and glaciers. February and March tend to be misty and from June to September the monsoon will ruin the enjoyment of even the most intrepid trekker. Brief details of a few routes (refer to hiking map):

1. Darjeeling to Phalut; 50 miles via Jorpokhri—Tangu—Sandakphur. Easy; alpine flowers in profusion; alternative return journeys; 8-10 days for round trip.

2. Darjeeling to Gangtok, Sikkim's capital, via Badamtam—Namchi—Temi—Sang. Dak bungalows at all stages. Time required for both journeys: 10-12 days.

3. Three-four day treks from Darjeeling are also possible—see map and consult Tourist Office.

Important note: Foreigners need an *Inner Line* permit from the Ministry of External Affairs, New Delhi, before crossing from India into Sikkim; and although the Sikkim government has no objection to foreigners visiting certain parts of Sikkim without any formalities, for some interior regions special permission is required from the government of Sikkim, for which a full itinerary must be presented. Application for an *Inner Line* permit may be made through the District Commissioner, Darjeeling, the Home Department, Govt. of West Bengal, Calcutta, or to the Ministry of External Affairs, New Delhi, direct. Tourists would be well advised to apply well in advance as due to the emergency permits are difficult to get.

SHOPPING. Nepalese and Tibetan brasswork, curios and jewelry in Darjeeling; carpets and embroidery in Kalimpong; silks in Murshidabad; Santiniketan cottage industry products. Best places for shopping in Patna: Bihar Cottage Industries Emporium, D.B. Road, Guhzarbagh. Market Square in Darjeeling is the ideal spot to test your bargaining talents.

USEFUL ADDRESSES. Tourist Information: Govt of W. Bengal Tourist office, Ajit Mansions, Nehru Rd., Darjeeling; Public Relation Officer, Govt. of Bihar Patna 1; P. R. Officer, Visva Bharati University, Santiniketan (guided tours). Indian Airlines: at Bagdogra (Siliguri), Hillcart Rd.; at Darjeeling, Laden La Rd.; at Jamshedpur c/o Narbheram & Co., Bistupur Rd.; at Patna, Frazer Road.

Clubs (with temporary membership): Gymkhana Club, Mall Rd., and Teaplayers Club, Nehru Rd., both in Darjeeling; Patna Club, European Club; Rotary (meets on Mondays at Bankipore Club), all in Patna.

Hospitals: Eden Sanatorium, Darjeeling; Charteris, Kalimpong; University Hospital, Santiniketan; Patna Medical College.

EXPLORING BENGAL AND BIHAR

Geographically, Santiniketan is in West Bengal; spiritually its location is the world. Atmospherically, it breathes the essence of one great man; ultimately, it belongs to mankind. To understand the meaning of the place is to know a little about its founder, Nobel Prize laureate Rabindranath Tagore. He died in 1941 at 80, and six of these eight decades were spent in producing one of the most prolific literary outputs of all time: 1000 poems, 20 plays, 10 novels, 8 volumes of short stories, 2000 songs many of which he set to music himself, plus a flood

of essays and letters. But quantity without quality or meaning would be nothing—and it is not too much to say that it was Tagore's mind and spirit which gave the modern world consciousness of India's great heritage, her place in the human and eternal scale of values, and her right to live as a free nation. Tagore looked like a medieval painting of a Christian saint, and he himself would not have been shocked at the comparison (though he would have denied sainthood), for to him there was no east or west, and religions were not meant to divide men but to aid them to seek the truth together as brothers. As he wrote to a friend in 1920: "Let us have at least one little spot in India which will break down false geographical barriers, a place where the whole world will find its home. Let that place be our Santiniketan. For us there will be only one country and that will comprise the whole world. We shall know of only one nation, and that will comprise the whole human race."

Lofty aims, anyone will admit. But what of their practical realization? Tagore was no vague ivory tower idealist—in fact he was very hardheaded and persuasive when it came to managing or raising funds for his Vishwa-Bharati university at Santiniketan. The name means "abode of peace", but as any citizen of today's world knows, peace is obtained only through hard work—and this the poet never stinted. In 1901, at the age of 40 when he was already famous and could have basked in his glory, he started the school with only 5 pupils on a tract of land which had belonged to his father. His ideal was education through sharing the life of one's master—not in a strict academic atmosphere or in the other worldly life of a monastery, but in the day-to-day aspiration towards truth together. By 1918, the school was ready to become a full-fledged university whose cornerstone was inscribed: "Where the whole world meets in one place." It now belongs to the Indian Government, has faculties of comparative religion, philosophy, Chinese, the cultures of Europe and America, all aspects of India, and attracts students from all over the world. Classes are held outdoors in the mango groves to increase the students' awareness of Nature. Great emphasis is also placed on the fine arts, and the ultimate aim is to create in young minds a hunger for the unseen and the eternal. Synthesis is perhaps the word which best describes Santiniketan where the underlying unity of all things is sought.

More proof that Tagore was a realist can be found at Sriniketan where the poet founded an important "cottage industry" center. Among the workers here, the observant eye will pick out the Santhals who are darker and tougher than the Bengalis and who have beautiful black eyes. They are members of an aboriginal tribe found in some parts of Eastern India whose life has remained charmingly uncontaminated by what passes for civilization.

Next on our itinerary are two groups of ruins north of Calcutta—Murshidabad and Gaur. The first was a real metropolis under Moslem rule which Clive in the 18th century could still compare to London. The remains of the Nawab's palace, Pearl Lake, and the "Garden of Happiness" still testify to the Moslems' love of the good life. Gaur, on the border of East Pakistan, was Bengal's capital under the Hindu kings. Vestiges of many handsome buildings and forts built between the 13th and 16th centuries can still be seen.

A Himalayan Lookout

We may now travel even farther north in the narrow zigzag corridor which is north of West Bengal toward the mysterious Himalayas and a real jewel of a town. Darjeeling and its surroundings make Switzerland look dull by comparison. There is no finer place in the world to steep yourself in the grandeur and the beauty of towering snow-capped mountains. Mighty Mount Everest, although twice conquered, retains its aloofness and rarely deigns to come out from behind the clouds. Besides, it is about 140 miles away and thus looks smaller than some of the other peaks. The real king of the mountains is here, the Kanchenjunga which flaunts its incredible beauty to the continuous delight of the beholder. You may contemplate it any time (the people of Darjeeling themselves never grow tired of the view) but the best time is at sunrise. Even if you do have to rise at 4 a.m. and be driven by jeep to Tiger Hill about 7 miles away, the panorama is worth it. The somber, snowy sentinels, obscure in the dawn light, little by little grow pink, then mauve and orange, then seem to catch fire at the very moment the sun pierces the horizon. This is Indra's abode—it must be, for no one but a god could create such a matchless spectacle.

On the way back from Tiger Hill be sure to stop at Ghoom: site of a Tibetan Buddhist monastery which is as close to Tibet

as the Westerner is likely to get in this unhappy epoch. The monks here who are of the yellow sect worship a 15-ft. image of the Coming Buddha and fly prayer flags in the Tibetan tradition. Foreigners may enter the monastery which is gaily painted in reds and blues. Ghoom is also purported to be the highest railroad station in the world.

And what a railroad! If we have spoken of the mountains first, it is only in deference to these kings of Nature. Getting to Darjeeling is really half the fun if you take the toy train (of Cinerama fame). The 52-mile journey begins at Siliguri, a stone's throw from Bagdogra, which is in turn only an hour and a half from Calcutta by air. The trip takes about six hours but this is no place on your itinerary to save time by going by bus or taxi! The train looks like something any small boy (preferably with rich parents) would like for Christmas—usually three coaches and a baby locomotive huffing and puffing along a two-foot gauge track. For the first few miles the train winds its way through dense jungle with solid walls of vegetation hemming in the track. Then the toy engine begins to pant, grumble and slacken speed (from a racy 12-mph.) as the steep climb begins. Soon palm trees and jungle are replaced by a deep-green landscape of tea plantations clinging to the steep mountain sides in narrow terraces like hundreds of giant steps. An occasional bungalow hangs precariously on a ledge and the green is accented by purple bougainvillea and scarlet poinsettias. The train's figure 8s and Z maneuvers are almost as picturesque as the flowers, streams and waterfalls.

Suddenly the traveler is in Kurseong where the train's track seems to be Main Street as well. You are so close to the shops that you can bargain for whatever strikes you without even getting up. It is here that Mount Kanchenjunga first leaps into view. A ten-minute stop hardly seems enough in this clean, well-kept town known as the "land of the white orchid".

From then on the road runs beside the track most of the way which provokes many a friendly race between cars and engine (the latter rarely wins!). Village children love to jump on the running boards of the coaches and make faces at the passengers, and at less than 10-mph. they are quite safe. Kurseong is only halfway up the ladder in altitude and the train continues to climb through ever varied scenery. It reaches 8000 ft. at Ghoom.

Darjeeling lies four miles further north and about 1000 ft.

lower. Here at the terminal station, husky girl porters with long black braids think nothing of seizing heavy suitcases and trotting up several flights of steps. It will be all the unburdened tourist can do to keep up with them.

Sights in and around Darjeeling

But if he plans to see Darjeeling he should get used to climbing! The town is built like a series of landings joined by flights of steps and almost vertical lanes. The "top floor" is mainly for visitors—along the Mall or Main Street are the large hotels, cafés, handsome villas and attractive shops. The middle floor is very Indian in flavor: the smaller hotels, Indian restaurants and more shops are here. The "ground floor" is the most fascinating since it is here that Darjeeling's working population lives. Nepalese, Tibetans, Bhutias, Lepchas (probably the original natives of Darjeeling) all in colorful tribal costumes throng the bazaars and market places. Some of the women wear nose ornaments, almost all have huge necklaces, and the men's costumes are nearly as vivid. Just as pleasant is the fact that the city is spotlessly clean, far more so than any other in India. You will want to join the tribesmen in the brisk trading at the exotic bazaars—carved boxes and masks, jewelry, embroidery work, fur caps, and handspun textiles all make fine souvenirs.

The nucleus of the present town (called Chaurastha) is Observatory Hill: site of the Mahakala Cave sacred to Siva and also of a Bhutia shrine. The view of the twin peaks of Kanchenjunga from here is marvelous. Birch Hill is Darjeeling's residential section where the handsome blue domed Raj Bhavan (Governor's Palace) stands amid green lawns. The flora and fauna of the region are displayed at the Natural History Museum, and also on Birch Hill is the Himalayan Mountaineering Institute. Teaching there is Sherpa Tenzing Norkay, who reached the summit of Mount Everest with Sir Edmund Hillary on May 29, 1953, and prior to that had climbed higher than any other man in the world. The Mountaineering Institute, which trains climbers of any nation, and its Museum are open to visitors. The Birch Hill Park is a delightful place for walking or riding.

Other points of interest in Darjeeling include the Leborg racetrack which unpretentiously boasts being the smallest in the world; the colorful Lloyd Botanical Gardens devoted to the

flowers of the Himalayas—and the two Buddhist monasteries in the town proper: the Bhutia Busty Tibetan monastery below Chaurastha and the Aloobari about 1½ miles along Tenzing Norkay Road. Senchal Lake near Tiger Hill is another beauty spot.

Kalimpong, about 32 miles east of Darjeeling, can be reached from the latter or from Siliguri. It is lower in altitude by almost half but is quite colorful in its small way. Bhutias and Tibetans trade their wares at the central market square—and it used to be the starting-point for the trade route to Lhasa before modern politics got in the way of age-old practices. Kalimpong is also noted for its good schools and cultural institutions and for its Tibetan monastery. Cooch Behar, southeast of Darjeeling, is a former princely state. Its major tourist attractions are the fabulous forests alive with big game.

Places of Pilgrimage in Bihar

First stop in Bihar, just across the border from Bengal, is the sacred hill of Parasnath. This is the eastern center of Jain worship and Parasnath, a *tirthankara* or perfect soul, is said to have attained Nirvana on this hill. His temple, surrounded by 23 others, though Jain, is a blend of Hindu and Moslem styles—and the climb up to it is arduous. Not steep enough however to daunt the thousands of pilgrims who come here every year. Devout Jains wear masks over their mouths—not for protection but to avoid inadvertently swallowing so much as a gnat; for to them all life is sacred.

About 50 miles east or southwest of here are Bihar's two resorts, Hazaribagh and Ranchi, on opposite sides of the Damodar Valley. Both are fine if you really want to get away from it all, for no one can promise you that anything spectacular will happen! Hazaribagh lies in the midst of low hills and attractive jungle scenery where game is plentiful and the climate is good. Ranchi is the larger of the two and the countryside around it boasts many beautiful waterfalls. The center of the town is Ranchi Hill—a surprising bare black outcropping in the midst of flat land. It is crowned by a Siva temple and at the foot of the hill spreads an artificial lake flanked by two temples and a pillared bathing ghat. The most conspicuous building is the semi-classical Government Palace.

Six miles southwest of Ranchi is Jagannathpur village whose Jagannath temple is a sort of rough miniature equivalent of the

great temple in Puri. The car festival is also celebrated here though obviously not with Puri's crushing pageantry.

Hundru Falls, one of the world's highest, is 27 miles north-east of Ranchi and when the Subarnarekha River is in flood it is violent and spectacular. There is a magnificent view of the river from the top of the falls and a pool below them for swimming. (The last 1/2 mile to the falls must be covered on foot.) Other falls in the area include the Jonha (25 mi.); Dasom, near Hundru; and the wide placid Gautamdharma where there is also a temple dedicated to Lord Buddha.

South of Ranchi, near the Bengal border, is the Pittsburgh of India—Jamshedpur, the steel town. Owned by the Tata group, the mills cover almost 5 sq. miles and many accessory industries are situated here; quite naturally since this is the area of Bihar's rich iron ore and coal deposits.

Neterahat is the prize beauty spot of the Ranchi area, but its isolation (95m. west) makes it an attraction only for the tourist with plenty of time. The place itself and the road leading to it are surrounded by dense forests and—a gentle warning—some tigers here seem to prefer people to other prey.

Cradle of a Great Religion

Side by side about 80 miles northwest of Hazaribagh on a main railroad line lie two of India's most sacred shrines: the first to the Buddhists, the second to the Hindus.

Buddh-Gaya is the cradle of one of the world's great religions—the Mecca of Buddhism. In this sacred spot Gautama sat beneath the Bo tree and attained Enlightenment. Twenty-five centuries ago a once-worldly prince here vanquished all worldly desires: since then the place has been a center of worship. Does not that in itself prove that Buddh-Gaya also has something to say to men of any religion on vanity and pride?

In the first centuries after the Buddha's death, stately shrines were elevated all around Buddh-Gaya: relatively few remain and many have been restored, but the great temple was probably in its present form over a thousand years ago.

The whole setting of Buddh-Gaya prepares the visitor for a feeling of other-worldliness. It is a spot of wooded solitude on the banks of the Niranjana River silhouetted against a range of low hills. Entrance to the shrine is through the East Gate, a typical Buddhist carved *torana*. Then the great Mahabodhi looms up—harmonious and peaceful like the teachings of the

Master. The temple is really a high (170 ft.) pyramidal tower, level at the top and crowned by a bell-like *stupa*. Surrounding the tower at its base is a two-tiered colonnaded structure supporting four smaller turrets exactly like their majestic central counterpart. The regular, abstract carved decoration which relieves the faces of the tower without turning the eye away from the essential contributes to an overall impression of poise and balance. The Mahabodhi has been faithfully restored and is substantially the same temple that existed in the 7th century if not earlier.

Inside the temple is a colossal gilded image of the seated Buddha, his niche hung with garlands. In an upper chamber is the statue of the Master's mother Maya Devi. In the temple courtyard are graceful stupas which are the Buddhist equivalent of Christian reliquaries.

The north side is flanked by the "jewel shrine of the Walk", a raised platform with its carved lotus flowers. Passing from this promenade to the western façade you reach the sacred Bo tree. All the trees which have been planted here during twenty-five centuries are supposed to have come from saplings of the first. Beneath it is the sacred seat. To the south and west of the temple are 8-foot high railings ascribed to Asoka, the great emperor who was for Buddhism what Constantine was for Christianity. The carvings on the Asokan railings tell Buddhist stories and add fabulous creatures and scenes from everyday life for good measure. These railings rank as one of the most ancient remains in India. Also to the south is the tranquil lotus pond where the Teacher bathed.

Buddh-Gaya is sacred to Buddhist and Hindus alike (the latter worship the Buddha as an incarnation of Vishnu) who manage the temple jointly. A typical pilgrimage here is an unforgettable experience. Thousands of tiny yellow lamps give the Mahabodhi a new dimension as cymbals and drums sound and the monks chant their litanies. The message of Buddha comes echoing through time's long corridor to us: "If thou wouldst worship in the noblest way, bring flowers in thy hand. Their names are these: Contentment, Peace, and Justice."

Gaya and Nalanda

Gaya, just seven miles north of Buddh-Gaya is second only to Benares in sanctity to the Hindus. It is here that the devout practice the equivalent of "Honor thy father and thy mother"; but after parents' death. Pilgrims come from all over India to

offer *pindās* (funeral cakes) for the peace of the departed souls. This offering is essential—the ritual is complicated as in most Hindu worship—to relieve the dead of all earthly bondage and send them free to heaven. The center of the pilgrimage is the Vishnupada temple (18th century) in whose sanctum, sunk into a silver basin in the pavement, are Vishnu's footprints. Half a mile to the west is Bramanjuni Hill which is climbed by a flight of 1000 stone steps. If you can take the climb to the temple at the top you will have a good view of Gaya and the top of Buddh-Gaya's spire peeping over the treetops.

This part of Bihar is full of Buddhist associations and remains, but unfortunately Rajgir, northeast of Buddh-Gaya, has more associations than remains! It is known that the first Buddhist Council was held here after the Master's death, but for the traveler who wants more than a few scanty stones, Rajgir is not the place. Meanwhile, Indians concerned with the health of their bodies as well as their souls come here for the soothing hot mineral water baths.

Nalanda, north of Rajgir, is far more impressive. If Buddh-Gaya was the beginning, Nalanda was the continuation and the intellectual nerve center of Buddhism. Ten thousand monks and students once lived in this vast monastic complex and many of the teachers were famous throughout the eastern world. The scholars who obtained the degree "fellow of Nalanda" had far more prestige than any Oxford don or Harvard professor! Moslem marauders who, not very brightly, mistook the school for a fort, killed all the residents, and burned the library. The vast remains do however give a good idea of this past glory although even the large uncovered area is only a part of what was once Nalanda. The biggest monument is the Great Stupa flanked by flights of steps and terraces. A few of the votive stupas are almost intact. The nearby museum houses many sculpture pieces found on the site. The new building is that of the Nalanda Institute, an international center of post-graduate studies in Buddhology founded in 1951.

Patna and Environs

To go from this region northwest to Bihar's capital is to leave the contentment and peace of the Buddhists for the fire and dash of the Moslem conquerors. Although, as has been mentioned, the original Patna was an imperial city and once a center for Buddhists and Jains, little remains of this proud epoch

and the flavor is now Moslem or just plain modern.

The city itself (300,000 inhabitants) stretches eight miles along the banks of the Ganges, so the visitor would do well to start in the western extension called Bankipore, largely a product of the British era. Starting from the Governor's Palace—spacious, undistinguished neo-classical—you may walk down broad avenues radiating in a semicircle from here. In the same axis as the Palace are the major government buildings, the High Court, and the vast Patna Museum with its remains of the site of the ancient capital. Then comes the bizarre Golghar, a 90-ft. tall beehive which looks designed for some strange form of worship, but isn't. After the terrible famines of 1770, Warren Hastings decided that the best remedy would be granaries and he deputized a Captain Garstin to have one built. The Golghar was the result. A sweeping flight of steps leads to a hole at the top through which grain could be poured. The only catch was that the doors at the bottom opened inward, i.e. could not be used when the granary was full. Still, it is the best vantage point for the city and an extraordinary whispering gallery where the wellknown pin dropped at one end can be heard at the other.

Gulzaribagh is the site of the opium factory where the East India Company turned out the heady stuff and a fancy profit through trade with China. Progress is progress and the massive white buildings now prosaically house Bihar's government printing offices.

Patna seems to be a place where nothing lasts very long—at least not since the far-off days of the Empire. An earthquake in 1934 destroyed many of the handsomest English 18th-century buildings and the Moslems who preceded them fared little better. Unreal as it may seem, their golden domes and minarets once shone along the banks of the Ganges. The Afghan ruler, Sher Shah, did much to embellish the city in his 15-year reign, and the noblemen of the Moghul court who came after him followed suit. The oldest mosque in Patna is Sher Shahi (1545), a heavily-built domed structure with four smaller domes at the corners. Two others are the later Pathar Ki Masjid which can only be described as squat, and the Madrassah whose gilt-spired domes rise on the high bank of the Ganges. Patna is also a center for the Sikhs. The tenth *guru* Gobind Singh was born here in 1660 and the Sikh temple has grown up around his house.

From Patna you may go in a Buddhist or Moslem direction: i.e. north to Vaisali or west to Maner. Vaisali is especially for those with deep archeological interests—preferably with their own shovels—for the once great city is still almost totally underground! This is not to demean the Buddhist and secular relics which have been found, or the Asokan pillar crowned by a stylized lion.

Two interesting Moslem tombs at Maner are the Daulat Shah and the Bari Dargah. The first looks something like a small fort; the second is a stately colonnaded and domed structure, flanked by four twelvesided towers each with its own dome. The veranda running all around the central chamber of the tomb is finely carved with floral and geometric designs and inscribed with verses from the Koran.

But the best Moslem tombs in Bihar are at Sasaram, once Sher Shah's seat, at the junction of the Great Trunk Road with the road leading to Patna. The most impressive is Sher Shah's own—a handsome five-tiered structure: a hexagon ornamented with arches, latticework, cupolas and finally the great dome 150 ft. high. The whole tomb with its ramparts is reflected in the artificial lake 1400 ft. long which surrounds it. Thus the somber grey and massive effect is softened by the water. This "Island Tomb" is one of the finest examples of Pathan (Afghan) architecture in India.

Not so enormous but equally harmonious are the other Suri tombs at Sasaram. Hasan Khan, Sher Shah's father, is royally served with a smaller tomb in the same style set in a large courtyard whose ramparts are crenelated and crowned with turrets. In another large enclosure are three more tombs: the main one is Alawal Khan's and the other two he probably generously allotted to his relatives. The last undertaking of the Suri Dynasty is the incompleated mausoleum of Salim Shah, destined to be larger than Sher Shah's. However, the body of Salim Shah was "ready" before the tomb was and it stands unfinished above its reflecting pool.



ASSAM AND NAGALAND

Call of the Wilderness

Assam, as remote and exotic as the Himalayas which border it and the colorful tribes who inhabit it, is one of the rarely visited states of India. Lying in the extreme northeast corner, it is the size of Idaho and is joined to the mother-country only by a narrow strip of land winding its way between Bhutan, East Pakistan, and Nepal. And yet, however distant, it is one of the most beautiful regions of India and certainly one of the most fascinating. Attractive to any traveler, it is a real paradise for the wild-life enthusiast, hunter, fisherman, or naturalist; Further to the east, adjoining Burma, is India's newest state, Nagaland, with its capital at Kohima.

The ancestors of the world's food crops still grow here, the last of the one-horned rhinoceroses live here and so did an occasional head-hunter till a generation ago. Assam is a place where (highly infrequent) earthquakes have been known to level 15,000-ft. mountains, where men may earn ten cents a day

but where the rhino horn sells for \$150 a pound, and where some tribes are known to do such strange things as kissing king cobras! Just in case all this frightens the would-be traveler, let us hasten to say that he will be perfectly safe in Assam, and that if he goes he will have discovered one of the few relatively unexplored wonderlands left in the world.

In the air age, Assam has become easily accessible, but for hundreds of years its geographical position kept it far from the mainstream of Indian history. The Moslems tried here as elsewhere to gain control, but Aurangzeb's expedition in 1662 failed to subdue the Assamese. They remained independent until the end of the 18th century when the Burmese crossed the border mountains to occupy the country. These invaders were in turn evicted by the British in 1825, who attached Assam along with Manipur to Bengal. Soon many European tea planters began to exploit this one great Assamese natural resource. In 1937, Assam was one of the eight provinces in which the Indian National Congress obtained a majority in the elections held under a new British-made Constitution.

In more recent times, the brave Naga Hill tribes were partly responsible for stopping the Japanese invasion from Burma in 1944 and subsequently gave great aid to the Allies as runners and guerrillas. Assam was a link on the famous "Hump" flights to Nationalist China.

PRACTICAL INFORMATION FOR ASSAM



WHEN TO GO? Between October and April when temperature oscillates between 50° F. in the hills and 75° F. in the plains. Best time to visit the Kaziranga Wild Life Sanctuary is February-March when the weather is cool and dry, offering a pleasant elephant ride through the clear burnt grassland, enabling the rhinos to be viewed at close range.



WHAT TO SEE? The "museum of nationalities": there is greater diversity in race, language and culture in Assam than in any other state of India. The NEFA alone (North-East Frontier Agency, the mountainous country bounded by Tibet and — to the south — by the Brahmaputra Valley) is inhabited by at least 25 distinct tribes in different stages of civilization with widely differing customs, dress ritual and language. The state capital, Shillong, is one of the outstanding hill stations of India. At Gauhati you'll be fascinated by the sunset on the mighty Brahmaputra River with the rising peaks of the Himalayan range as a backdrop. Five hundred inches of rainfall at Cherrapunji (the world's rainiest place) don't have to

ASSAM/Practical Information

stop you from going there: the Khasi villagers have to go far out in search of water during the dry months! From Jorhat in Upper Assam you can visit the monasteries on Majuli river-island where great kindness is shown to visitors.

Assam has at present four wild life sanctuaries, of which Kaziranga (166 sq. miles) — showplace of Northeast India and stronghold of the fast disappearing rhino — is the best known. On your way there you will see tens of thousands of acres under tea. Most of the world drinks it, but few take the time to see the infinite pains taken to produce it. It will taste better back home after you have seen it grown around the picturesque town of Tezpur. A steamer trip upstream to Dibrugarh along the Brahmaputra — if you can spare the time — gives an over-all impression of life in Assam.

As you approach Kohima, the capital of Nagaland, you will notice terraced cultivations where the spring water is made to flow down the valley over the paddy beds. The charm of Manipuri dancing makes an excursion to its capital, Imphal (86 miles from Kohima), worth your while.

Note: To enter Assam, the North-East Frontier Agency, Nagaland and the Union territories of Manipur and Tripura, foreign tourists require a permit which may be obtained from Trade Commissioner, Govt. of Assam, 8 Russell St., Calcutta, or Govt. of Assam, Passport Dept., Shillong. Permits for Kaziranga from Dy. Comm. of Police, 237 Lower Circular Rd., Calcutta.



HOW TO GET THERE? There are several daily flights from Calcutta to Gauhati (1½ hrs.). Four-seater State Transport Cars take you from the airport to Shillong, 75 miles away. Gauhati is also one of

Assam's principal railroad stations, 630 mountainous miles and 40 hours from Calcutta (you make a detour around East Pakistan). By road you'll have to cover 840 miles via Krishnagar — Berhampur — Siliguri (detour to Darjeeling) — Cooch Behar — Amingaon and Gauhati Ferry. There are eight river-crossings en route.

How to Get to Town from Airport: Airline coaches are the only dependable transport from airports to the towns. In Gauhati, if taxis available, the fare will be around \$2 (16s).



HOW TO GET ABOUT? The North-Eastern Railway meter-gauge system connects Jorhat with Sibsagar and Dibrugarh to the east, and Dimapur (Kohima) to the south. A good airline network connects the

more important localities with the state. There are two circuits, both fanning out from Calcutta and touching down at such places as Gauhati, Tezpur, Jorhat, Mohanbari, Agartala, Silchar and Imphal, to mention only a few. But there is nothing more enjoyable than a motor tour over the National Highway which runs along the valley of the Brahmaputra. Through forests, fields and tea-estates and across bridges, some of which date from the Ahom Period (13th-18th century), the trunk road runs well beyond Dibrugarh up to the oil refineries of Digboi. A road running along the Naga Hills connects Sibsagar with Imphal, Manipur's chief city.

Some distances: Gauhati — Nowgong — Jorhat — Sibsagar, 340 miles; Shillong — Gauhati — Kaziranga, 200 miles. There are ferry-crossings at several river ports along the Brahmaputra, and a huge bridge to carry rail and road traffic is under construction at Amingaon/Pandu. Steamer services operate up and down the river.

Excursions. From Gauhati: Kamakhya Temple, on the Nilachal hill; 6 miles on Pandu road, fine view. Assam State Zoo, 3 miles east. Across the Brahmaputra, 14 miles away, lies Sualkuchi, where every household weaves the famous Assam silk; nearby, Hayagrib Madhab Temple, a place of pilgrimage, believed to be the spot where Buddha attained Nirvana. From Shillong: Cherrapunji, 33 miles of spectacular road to the world's wettest place. Nongkrem (8 miles) to be visited in May/June when Smit village comes to life during the harvest festival.



FESTIVALS AND FOLK DANCING. The *bihus* are the festivals of the Assamese people. There are three *bihus* in a year. Of these the Bohag Bihu is the main festival. It is celebrated with due éclat with

the advent of the Assamese New Year which is in mid-April. Folk dances, folk songs, instrumental music and community feasting are integral parts of the Bihu festival. The tribal people, both of the hills and plains, have a large number of festivals in which their distinctive folkdances and folksongs predominate to the accompaniment of their indigenous musical instruments. The "Kherai Puja" of the Bodos, the "Nongkrem Puja" of the Khasis (in June); the "Wangala" of the Garos, the "Sekreni Genna" of the Nagas are but a few of such festivals.

In Manipur, "Rash Lila" is celebrated in great pomp and the Manipur dancers enact scenes from Lord Krishna's life from mid-October to mid-November. Manipur, a small territory to the south of Assam, is administered directly by Delhi, thrives on dancing. Since it is obligatory here for all women to dance, and since most of the men join in, these highly developed art forms are discussed amply in the chapter on dancing.

The "Laho" folkdance of the Jaintias and the "Shad Nongkrem" of the Khasis are colorful dances done to the music provided by a kind of reed-pipe. The "Kuallam" and "Chiraw" are the distinctive folkdances of the Mizos, while the famous annual dance of "Wangala" performed to the tune of *damas* (a long drum) and flutes is the principal folkdance of the Garos. The festival (Wangala) lasts for seven days and is held in June, after the harvesting is over.

Elsewhere in Assam, dancing is also an essential part of the people's everyday life. Five hundred years ago came a revival of purely religious dancing which has been preserved to this day in pure and beautiful form. The Khasi tribes near Shillong are not so exuberant as the Nagas, but their rhythm is perfect and the footwork beautifully synchronized with the drumbeat. Although the Khasi society is matriarchal the women may not lift their eyes during the dance.



HUNTING, FISHING, AND CAMERA-SHOOTING. Assam has eight excellent "shooting blocks", i.e. reserves that can be rented by contacting the Divisional Forest Officers concerned. Most of them are easily

accessible. For further details write to the Directorate of Tourism, Morello Building, Shillong (Assam). There is ample scope for fishing in some of the forest rapids of the state. Manas River is an angler's paradise and the Bharali (Darrang region) and Barapani (Shillong) are within easy reach. Those who want to shoot with their cameras only can visit—in addition to Kaziranga—the following game sanctuaries: North Kamrup, at the foot of the Bhutan Hills (nearest airport Gauhati 110 miles); Sonai-Rupa in Darrang District along the Himalayan foothills (Tezpur airport, 20 miles away). Both these sanctuaries contain elephant, rhino, tiger, swamp deer, sambar, etc., while the Milroy Sanctuary was created exclusively for protection of the splendid Assam buffaloes. (Difficult of access, nearest airport North Lakhimpur). Riding elephants and simple accommodations available at all these places. There is a small fee for ciné-shooting or taking photographs within the game sanctuaries.



KAZIRANGA WILD LIFE SANCTUARY. Kaziranga is a sanctuary both for the flora and the fauna of Assam. With its primeval vegetation it shows what the Brahmaputra Valley must have been like before it opened up for human habitation. At one time Kaziranga used to be a favorite hunting ground for sportsmen—and poachers (rhino horns were

reputed to have aphrodisiac properties). In 1908, when there were hardly a dozen rhinos left in the place, the area was closed and declared a forest reserve. In 1953 the Government of Assam created a buffer zone all round the Wild Life Sanctuary where shooting is prohibited. Today Kaziranga covers about 166 square miles on the south bank of the Brahmaputra.

Those who wish to visit the Sanctuary should apply to the Divisional Forest Officer, Sibsagar Div., Jorhat, 2-3 weeks ahead so that reservations can be made for rooms and elephants. When previous notice is not possible, the officer in charge of the Tourist Lodge should be contacted by phone at Kohara.

It's a four-hour flight from Calcutta to Jorhat, where the Forest Dept. car meets visitors to take them to Kaziranga, a matter of 60 miles. In addition to the Tourist Lodge, there is accommodation at Baguri and at Arimora (no electricity, no catering arrangements).

The Forest Range Officer, whose office is next to the Tourist Lodge, makes all arrangements for visitors. Don't wear bright colors or white—they scare the animals. Near Baguri there are several good places for seeing wild life. North of Kathari village there are three bils (large ponds) where buffalos and pelicans may be seen. A jeepable road from Baguri runs right up to Diphlu River. Near Halupat there is wild elephant country and further north a tree-top observation hut. There is another one half-a-mile west of the Arimora Rest House where rhinos, deer, hog and buffalos can be seen. You can hire a boat to take you down the Diphlu, returning by elephant. A few photographic "hides" and tree-top huts are made available on application to the Range Officer.

The rhinos—now about 400—are gradually becoming accustomed to visitors riding on elephants. Those who roam around the Tourist Lodge can be approached quite close without danger: the *mahout* knows how near he can get without danger of being charged. There are about 150 wild elephants—split up in herds—in the northern part of the sanctuary. The buffalo population is estimated at 500, but only a few *gours* (Indian bison) can be seen. There are several varieties of deer, a few Himalayan bears, and jungle cats. Tigers and leopards cannot be seen in daytime. Of reptiles, the two most frequently encountered are pythons and monitor lizards—both harmless. The bils abound in all sorts of water birds.

ACCOMMODATIONS

CHERRAPUNJI. *Dak Bungalow*, apply Deputy Commissioner, Khasi Hill District, Shillong.

DIBRUGARH. *The Paradise Boarding House*; also *Circuit House* and *Dak Bungalow* (apply Deputy Commissioner, Dibrugarh); several Indian-style hotels.

GAUHATI has one Western-style hotel, the new *Stadium Guest House*, 50 rooms, some of them airconditioned, and one semi-Western-style hotel, the *Happy Lodge*. Next best: *Strand* and *Rajhan's* (vegetarian), moderate. Much better are the *Circuit House* and the *Tourist Bungalow* (Cl. II) (apply Tourist Off., Gauhati).

IMPHAL. *The Peak Hotel* is small but quite comfortable, inexpensive. *Inspection Bungalow*, near Post Office.

Manipur, 20 beds, moderate.

JORHAT. *Circuit House* with catering (contact Deputy Commissioner, Jorhat).

KAZIRANGA WILD LIFE SANCTUARY. The *Tourist Lodges* 1 and 2 at Kohara (13 rooms) are near the 135th milestone from Gauhati on the National Highway to Dibrugarh. Plush carpets, foam rubber mattresses, modern bathrooms, electricity, and service which would shame many big city hotels are a few of the amenities which make succumbing to the "call of the wild" not only thrilling but downright comfortable. Apply Tourist Officer. The two *Inspection Bungalows* are under the management of the Divisional Forest Officer, Sibsagar Div., Jorhat. A *Tourist Lodge No. 2*, with

Indian-style fittings, completes the list.

KOHIMA. No accommodation at present. There are several resthouses on the road to Imphal.

NOWGONG. In addition to the Indian-style *Broadway* hotel there is a *Circuit House* and a *Dak Bungalow* (Permission: Deputy Commissioner, Nowgong).

SILCHAR offers only a modest *Dak Bungalow* with erratic catering arrangements.

SHILLONG. The best Western-style hotel in Assam is the *Pinewood*, no airconditioning in its 60 rooms and suites, but at this height not necessary—all rooms have a bath or shower; bar; first class reasonable. Somewhat less expensive is the *Peak Hotel*, 21 rooms, while the *Earle Sana-*

torium is moderate to inexpensive. Among the rock-bottom hotels we shall mention the *Sunny*, Keatinge Rd., and the *Grand*, G.S. Road.

Shillong Bhawan and the *Assembly Members Hotel* are normally meant for members of the Legislature but may be allotted to the public when the Assembly is not in session; contact Secretary/Superintendent.

SIBSAGAR *Circuit House* and *Dak Bungalow* (contact Deputy Commissioner). Soon: *Tourist Lodge*.

TEZPUR. *Circuit House* and *Dak Bungalow* (contact local Deputy Commissioner). You can always expect a warm welcome at one of the tea estates.

TURA. A small town in the Garo Hills. *Dak Bungalow* (contact Deputy Comm.).

MUSEUMS. The *Assam State Museum* in Gauhati comprises images, inscription and carved stones, arms, potteries, metalwork, coins, costumes of Ahom kings and some prehistoric antiquities. *Cottage Industries Museum* is also good. Both closed Mon.



most important industry in the state. Naturally gold-color *muga* and rough *endi* silks are unique to Assam, also a light, thick blanket woven of staple cotton.

Thrice a week a *hat* or bazar is held at Shillong where vegetables, fruits, etc. are sold by Khasi women from the neighboring villages. The biggest of these is at *Burra Bazar* where most of the buying and selling is done by these women who bring their wares in conical-shaped, finely woven cane baskets. The safest spot for shopping is the *Assam Govt. Emporium* at Shillong (opposite Civil Secretariat) and at Gauhati.

USEFUL ADDRESSES. *Tourist Information and Guides:* contact Directorate of Tourism, Morello Bldg., Shillong, Govt. Tourist Information Office, Paltan Bazar, and *Stadium Guest House*, Gauhati; Publicity Officer, Manipur.

Indian Airlines at Agartala, Central Road; at Gauhati, Paan Bazar; at Imphal, Gandhi Ave.; at Jorhat, Nehru Park Rd.; at Tezpur, opposite Academy School; at Silchar, Club Rd..

Clubs: Rotary Club and Shillong Golf Club; Gauhati Town Club.

Hospitals: Welsh Mission, Shillong; American Baptist Mission, Gauhati and many others.

Travel agents: Auto Travel & Transport Co. (guides, tourist taxis, etc.), Police Bazar at Shillong and Fancy Bazar at Gauhati.

EXPLORING ASSAM

Before starting our trek in Assam, let us simply caution the traveler to be, in the best Boy Scout tradition, prepared. Parts of the State qualify as the wettest places in the world (spec-

tacular compensation: waterfalls six times as high as Niagara Falls) and the temperature can easily drop from 90 degrees to 50 in one hour of ascending into the hills. You might very well find yourself riding an elephant or shooting a tiger, so equip yourself accordingly.

Although Assam may be qualified as India's "Wild East", its capital, Shillong, is not exactly an "exciting" place, though a very pleasant one. The air here is exhilarating due to the 5,000-ft. altitude and the pine forests and meadows make this one of India's favorite resort towns. Many sports are available including very fine golf. For sheer scenic grandeur, try a day's excursion from Shillong to Cherrapunji, the wettest place in the world. (Average annual rainfall: 426 inches). Itself a flat and rather deserted plateau, Cherrapunji is surrounded by hills rent by enormous gorges. During the rains waterfalls thunder down a thousand feet through the gigantic chasms.

The people living around Shillong belong mostly to the Khasi tribe, one of the few societies in the world where power and land are inherited only through the women. The Christian missionaries who have converted many Assamese, notably among the Nagas, have not gotten very far with the Khasis—they still erect monolithic stones to their ancestors, tell the future by breaking eggs, and their principal festival is the Great Sacrifice. Khasi dancing and tribal rites, celebrated with much color and pageantry, can be seen as close as six miles from Shillong at Smits village and at near-by Nongkrem.

North of Shillong is Assam's airline center, Gauhati, only two hours by air from Calcutta. It is the gateway to the Brahmaputra River valley and dates from centuries before the Christian era. Just a short way from Gauhati on Nilachal Hill stands the well-known Kamakhya Temple dedicated to the goddess Kali. As her destructive powers are only reserved for exterminating evil, the landscape around the temple continues to remain pleasant and adorned by palms.

Gauhati lies on the bank of the river many think of as Assam's prime attraction: the Brahmaputra. The river's name means "son of Brahma" and in its own way it is the Lord of the Universe of the Assamese, for like a god it dispenses life and death. During the rains it may rise 40 ft. above its natural level and flood hundreds of square miles. Sometimes this natural irrigation may leave lush harvests of jute, rice and mustard, but just as often it leaves only death and destruction

in its wake. At Gauhati you may embark for a restful steamer trip up the river as far as Dibrugarh (some 300 miles away) which leaves an abiding impression of Assam's lifestream and life.

Moving eastward from Gauhati to the Kaziranga sanctuary, the traveler will see the makings of the "cup that cheers but not inebriates". India is the world's largest exporter of tea and consumes herself some 200 million pounds annually, and Assam's variety is one of the most highly prized. The thick green plants, about three feet tall, lie in neat rows shaded by tall trees. At harvest time, Assamese girls, with wicker baskets strapped to their heads, move among the plants plucking the leaves. Life on these plantations—centered around Tezpur—is interesting and the visitor can expect a warm welcome. These communities are self-sufficient; the managerial staff have their own clubs and sports and most of the workers are tribals. They retain their own customs and festivals which have as much "tang" and "bouquet" as the tea they help produce.

Kaziranga Wild Life Sanctuary

Kaziranga Wild Life Sanctuary, bounded by the Brahmaputra River and the Mikir Hills, is the home of tomorrow's fossils: the Indian one-horned rhino. It is not surprising that this poor beast is near extinction. You would be too if you bore a horn which is considered (a) a cure-all for mental and physical ills, (b) capable of rendering an enemy's poison inoffensive, (c) a powerful aphrodisiac! One hundred and fifty dollars a pound used to be the going rate for such an extraordinary commodity, but since most of the remaining rhinoceroses are now protected at Kaziranga, there is no real "price". When Marco Polo saw this beast, he thought it was the legendary unicorn and called it "hideous". One has to admit he was right: the rhinos are not only ugly, but they have terrible tempers as well. They are so nearsighted, they have had to develop their own "early-warning system". Almost every rhino carries a white egret around on his back as he munches. When the bird flies off, he recognizes it as a danger signal.

Getting to Kaziranga involves some rather complicated transportation, but the most unique form is still to come: in fact, the only way to see the sanctuary and the rhinos themselves is on elephant back. We'd like to see anything else get through 16-ft. tall, and justly named, elephant grass. The reserve isn't a

jungle but a marshy, grassy plain, which is just what the herbivorous beast likes best. A comfortably saddled elephant and his *mahout* (driver) take you through the fields to the sanctuary itself where soon a rumbling noise warns you that you are in the presence of a rhino. The pachydermic "rock and roll" stops as the elephant stands stock-still waiting. His movement might provoke an angry rhino to charge although they are used to each other. But then, rhinos aren't very sociable even with their own kind, except during mating season when the males engage in furious, often fatal, fights over the fair females. The victor then lords it over everyone else and the carcass of the victim is left as a reminder. Mother rhinos let their offspring tag along for about five years, then leave them to fend for themselves.

Kaziranga also protects several species of deer, abundant bird life, wild boars, jackals, buffaloes, elephants, and tigers. These last do not come out in the daytime, but sometimes there is grim evidence of their presence: it is not exceptional to find the carcass of a full-grown water buffalo which the immensely strong tiger has dragged hundreds of yards after the kill.

The Nagas

We come now to Jorhat, northeast of Kaziranga. (You can also fly here from Calcutta to visit the sanctuary but you miss many sights.) Jorhat is the gateway to north Assam and a pleasant drive from here takes you to the town of Sibsagar and the massive temples of Jay Sagar. The *sagar* is an enormous man-made tank, but seems more like a lake. The early 18th-century temples which skirt it reflect the strength and virility of their builders. The carvings outside are interesting and represent traditional Hindu deities.

The towns in the far north are for the really adventurous. They are remote and primitive, but the people are surprisingly intelligent and deal very well with their environment. Here and there, swinging across the mighty Brahmaputra are cane bridges constructed by native "engineers". The most spectacular is also the farthest distant: 100 miles from Dibrugarh. Made of tubular cane and woven like a spider web, it spans the river, 600 ft. long and 50 ft. above the water. Gales can swing it 30 ft. from side to side but the Abor tribesmen continue to cross it unconcerned.

South of Jorhat, running parallel to the eastern border of

Assam, lie the Naga Hills, home of about 200,000 tribesmen. They are handsome, healthy and friendly people and consist of twelve tribes (a practiced eye can tell the various tribes apart by their physical differences). Some of the tribes have the reputation of having been head-hunters until a few generations ago, but they have eagerly taken to modern education. The recently-formed Nagaland is the smallest of the sixteen states which make up the Indian Union.

The Nagas, whose culture is protected by the Government, are gentle, attractive people. They have high cheek bones, almond eyes, brilliant white teeth and bronzed skin. The men have little hair on their faces or bodies, and women let their hair grow only when married—maidens wear crewcuts. If you want to make a compliment to a Naga girl, don't say anything about her face; but tell her she has beautiful calf muscles! Some of the tribes are scantily dressed but others are brilliantly decked out. They love bright-colored cloaks, the warriors' shields are bamboo sheathed in bearskin, and their spears are decorated too. The number of bone necklaces a Naga wears shows the wealth and social position of his family. On ceremonial occasions the costumes attain real magnificence: the men wear feather-tipped sunburst crowns and a profusion of jewelry.

Kohima is the main Naga town, situated at the southern extremity of their hills. It lies on a bare, almost treeless ridge, in rugged mountainous country. High up the mountain are the little Naga villages with miles of terraced fields stretching below them. Overlooking the valley to the north is Kohima—about one thousand high-pitched houses with sloping roofs scattered over the hillside. On the way up to the village one passes under the original gate to Kohima: a large wooden arch carved with human heads and mithun horns—two favorite motifs with all the Naga tribes.

The tennis court of the Deputy Commissioner's bungalow at Kohima was the scene of a grim struggle during World War II when an heroic Allied garrison, including American soldiers, halted the advance of the Japanese army at tremendous cost to themselves. The tennis court is now lined with scores of white crosses in memory of those who, as the inscription says, "gave our today for your tomorrow". The school and hospital at Kohima were constructed after the war by the British in compensation for the Nagas' losses and in gratitude for the aid

these tribesmen gave to the Allied cause.

You may want to take home a decorated spear or a bamboo mug from a visit to the Nagas, but even so your best souvenirs will probably be photos of the tribal dances. Indeed, dancing is Assam's major art form, and the Naga tribesmen excel at it. Each tribe has its own, but the best among them are the war dances. Painted, befeathered, and bejewelled, the warriors brandish their spears and hurl them at invisible enemies. Then they thrust them at their own legs while adroitly dodging the weapons. Other dances imitate animals whose powers the Nagas admire. The women dance here less than the men but they do have their own: more abstract and less energetic than those of their male companions. Often a row of women dances "against" a row of men, as in the "cock-fight" dance where a mock battle is staged. There are also many special occasion festival dances, for marriages or for harvest; the sword dance to invoke God—or simply dancing for joy because everyone is in a good mood.

Manipur

Manipur to the south of Assam on the Burmese border was once a distant princely state with a distinct life of its own, but is now happily merged with the rest of India. Manipuri faces are themselves a study in the obscure origins of the place—some look Burmese, some Mongolian, and others pure Aryan. Most of them are Hindus, but no one knows exactly since when or how. These natural aristocrats seem to know instinctively how life should be lived. Without having either the money or the outlook of the Western "playboy" they are enthusiastic polo players, and women here have a social position unknown in many parts of India. The main purpose of life in Manipur, and a very pretty purpose it is, seems to be dancing. All women must dance, and most of the men join in. The beauty of the costumes and the grace of the dancers, schooled by centuries, is irresistible. Nature provides its own exquisite décor for these performances. Imphal, the valley capital, is surrounded by wooded hills and several lakes.

The forests of Assam are noted for excellent hunting, as they abound in leopard, tiger, black bear and other big game. However, because of the present tense situation in the border regions, it may not be possible to acquire a government permit for hunting there.



ORISSA

Seat of Powerful Religions

If you know Orissa, you can say that you know India. From the India lost in the depths of history before the birth of Christ, to the one of tribes still living in the hunting stage of civilization, through the golden age of the Hindu temple builders, and finally the modern country coming to grips with its own industrial revolution—all are here in capsule form. Put them in a setting of fertile green plains, blue mountains, game-filled forests, perfect sea-bathing beaches, water-falls and mighty rivers, and you will begin to have a picture of Orissa. Then imagine some of the holiest Hindu cities in India with their tens of thousands of pilgrims, colorful festivals, priests and monks, and thousand-year-old temples covered with sculptured forms.

The state lies on the shores of the Bay of Bengal and has an area of about 60,000 square miles. In the west are the tablelands of the Eastern Ghats, a part of the central plateau, and in their midst are the green valleys of the five big rivers which flow

into the Bay of Bengal. In the upland regions and upper slopes are the forests abounding in wild elephants, Bengal tigers, and several small and rare species.

The province has only one city of more than 100,000 people and is predominantly rural; but it is for just this reason that the visitor has a feeling of the timelessness of India. Moreover, distance is unimportant—no time need be wasted in traveling monotonous roads since, in the first place, most of the “musts” on an Orissan tour are very close together; and second, the distance that does separate them witnesses some of the most pleasant scenery in the whole country. For instance, between Bhubaneswar and Konarak, the white mud villages are set in rich green paddies where the egrets fly and the water hyacinths grow; and even a trip from the capital to the primeval forests of the interior for a tiger hunt involves less than one-hundred miles.

The Oriyas (Orissan people)—about 15 million of them—are simple and friendly to strangers, and even the fascinating primitive Adivasi hill tribes are gentle, though reserved. They follow the traditional craftsmanship of their forefathers and have a child's love of bright colors, in their handloom silks and stunning children's toys (which any adult would like too!). They also make exquisite silver filigree jewelry, intricate woodcarvings, soapstone carvings of Hindu deities, and colorful votive paintings on canvas.

Even those who have no special interest in the fine points of art and architecture cannot help but be fascinated by the profusion of temples and exotic (and often erotic) sculptures that decorate them. Entry to two of the most outstanding temples (in Bhubaneswar and Puri) is restricted to Hindus only, but there are good vantage points. Orissa is a place to have field glasses as well as the usual camera! It is also a place to go with an open mind and a lively curiosity, for little about it is “Western”. In fact, Orissa is the image in your mind when you say, “India”!

Looking Backwards

The origins of Orissa are hidden in the dawn of history though it is spoken of in some of the most ancient Indian epics. Legend has it that Kalinga, one of the five sons of a sage, traveled as far as the hills of the Eastern Ghat and, looking down on the lovely countryside below him, decided to settle with his people

here "Where Nature abounds in wanton profusion". Part of the province is still called Kalinga by the local people.

But outside of this hazy past, the recorded history of Orissa begins in 260 B.C. with the edicts of the Emperor Asoka carved in rock in Dhauli, only five miles from Bhubaneswar, the present capital. These tablets, impervious to the suns and rains of 23 centuries, seem to symbolize the lasting influence of Asoka on Indian thought and life. Having fought a bloody war of conquest for Kalinga he repented and became converted to the Buddhist way of non-violence. The Orissans he had conquered were already Buddhist, and by their gentleness and passivity contributed to his new philosophical outlook. But though the fire of Buddhism spread far beyond the frontiers of Orissa following the emperor's conversion, strangely enough it did not last in the province itself. Only 100 years after his death, the country came under Jain influence and rose to new heights under the Jain King Kharavela who extended his empire from Mathura, near Agra, in the north to as far as Cape Comorin in the south. After Kharavela the Kalinga dynasty declined, and in about the second century A.D. Jainism was again replaced by Buddhism which flourished until around 640.

The zenith of Orissan civilization was reached between the 4th and 13th centuries under the great builders—the Kesari and the Ganga kings. During their reigns literally thousands of temples and monuments rose up all over the land. Fortunately for the Oriyans, their country lay for many centuries outside the main stream of Indian history. Even while the Moslem Sultans reigned from Delhi over much of India, Orissa was ruled by the Ganga kings. But the ambitious Moslems could not be held back forever and they badly wanted the province (with its important supply of battle elephants) to continue their conquests. They finally succeeded in subduing the country in the 16th century—and with typical bigotry destroyed as many of the temples of the "idol-worshippers" as they could. Of the 7,000 temples that once lined the banks of the sacred lake at Bhubaneswar some 500 remain in various stages of preservation.

The final conquerors—of a more peaceful kind—were the British who appeared on the scene in 1803, but because Orissa's strategic position in India was not very important to them, they did little to improve the economic condition of the country or of the people. After Indian independence, Orissa at last achieved a politically coherent shape by encompassing some 26

vest-pocket raja-doms. It is now undertaking vast industrial development programs to tap its equally vast potential of water power and natural resources.

PRACTICAL INFORMATION FOR ORISSA



WHEN TO GO? From end of September to middle of March is the best season for visiting Orissa. In places like Puri or Gopalpur-on-Sea, in the western hilly tracts, this period can be extended by another month. Nights in the uplands are cool and thick evening mists often drench your garments. Orissa being a gateway between North and South India, you will find here a blend of Aryan and Dravidian religious customs. Holi, early in March, is celebrated all over Orissa as elsewhere in India—by people throwing colored water at each other. Puri is a town of continuous festivals, one of which is *Chandan Yatra* in May-June, lasting three weeks. The most important event is the *Ratha Yatra* (Car Festival) which is held in June-July when three huge chariots are drawn through the streets and perform the return journey a week later. The largest of them carries the image of Jagannath, the presiding deity.



WHAT TO SEE? Several archeological and architectural highlights are located in Orissa: the temple city of Bhubaneswar and the remarkable cave-carvings in near-by Udayagiri and Khandagiri hills; the 12th-century temple of Jagannath in the center of Puri, hub of religious activity in this city of pilgrimage; the Black Pagoda of Konarak, one of the marvels of India, decorated with exquisite erotic carvings. Non-Hindus, with the exception of Buddhists and Jains, are not permitted to enter the precincts of the living temples in Bhubaneswar and Puri. In *Bhubaneswar*: Along the East-Western wall of Lingaraj Temple there is a raised platform about 20 feet high, specially erected for the purpose: from here visitors can get a fair view of the temple-architecture and carvings. In other temples visitors can move freely but must not enter the sanctum. In *Puri*: opposite the Eastern Gate of Jagannath Temple, across the road, from the roof of *Raghunandan Library*—a three-storeyed building from where a good view of the temple can be obtained. In other temples no entry restrictions exist.

One of the most vast development projects undertaken in India since Independence is the Hirakud Dam, thrown across the Mahanadi River. In the Koraput high plateau area live the colorful tribal people.

How to Get to Town from Airport: Airline coaches are the only dependable means of getting to city.



HOW TO GET ABOUT? Indian Airlines have daily flights from Calcutta to Bhubaneswar (1 hr. 15 min.), where you can rent a sports plane from the Orissa Flying Club to get to Konarak. Also three weekly IAC flights from Madras (2¼ hrs.) and four weekly from Hyderabad (2¼ hrs.) to Bhubaneswar. Three weekly non-scheduled flights from Calcutta to Rourkela (2 hrs.). The railroad that runs from Calcutta (Howrah Station) to Madras touches all places of tourist interest along the coast, and the line connecting Howrah with Bombay (via Nagpur) crosses the northern industrial belt of the state. The Vizianagram-Raipur line leads to Bhilai. There are airconditioned coaches on these runs, as well as on the Howrah-Puri Express. Buses of the State Transport and

Orissa Road Transport Company ply between all parts of the state. Private taxis are also available at about a rupee a mile, and the Tourist Information Office in Bhubaneswar has comfortable cars at visitors' disposal.



MOTORING. The Calcutta — Madras National Highway enters Orissa at Lakshmannath and passes through Jaleswar, Balasore, Bhadrak, Jaipur Road to Cuttack. The intervening rivers are not bridged except those at Balasore and at Bhadrak. In the tourist season between November and April there are fair-weather road bridges over the Brahmani, the Baitarani, the Birupa and the Mahanadi. Except the Birupa and the Mahanadi bridges which are of the causeway type, the remaining bridges are temporary constructions and a toll is collected.

Cuttack to Sambalpur National Highway: The road starts from Jobra across the Mahanadi (ferry across the river during the rainy season) and goes through Dhenkanal & Angul to Sambalpur. Nine miles upstream from Sambalpur, the Mahanadi has been dammed through an enormous system of concrete and masonry known as the Hirakud Project.

Some Distances: Bhubaneswar to Gopalpur-on-Sea, 108 miles (via Kurda — Rambha — Chatrapur). Bhubaneswar to Puri (via Pipli) 39 miles. Bhubaneswar to Konarak (via Pipli) 41 miles; not motorable from mid-June to end-October. There is also a road along the coast between Puri and Konarak, via Pipli, using a new bridge.



SPORTS. There is plenty of panther and some tiger shooting to be had in Orissa. Good crocodile shooting near Tikkarpara on the Mahanadi. You can get a permit to shoot one bison only. Chilka Lake is famous for its waterfowl (widgeon). (Shooting permits for feathered game: Dist. Magistrate, Puri, or Sub-Division Off., Khurda.) Orissa provides numerous camping sites surrounded by mango and banana orchards (Chandikahale in Cuttack district, etc.). Excellent boating and fishing on Chilka Lake. The beaches of Puri and Gopalpur are ideal for swimming. Monitor boys for help in case of sudden currents are available at a very low charge.



HOTELS. There are only two Western-style hotels in Orissa (Puri and Gopalpur), both excellent. Some of the State guest and circuit houses are also very good. A minimum of 7 days' notice should be given to the executive officers running these places, but most of the time one can find accommodations on arrival.

BHUBANESWAR. *State Guest House*, 25 rooms with bath, attractively situated in the New Capital. Apply: Deputy Secretary, P. & S. Dept., Govt. of Orissa, Bhubaneswar. *Circuit House*; *Inspection Bungalow*, 4 rooms. Apply Supt. Engineer, Central Circle, Bhubaneswar. *Bhubaneswar Club*; 2 rooms (through tourist office). For *Tourist Bungalows*, I and II, apply Mgr. and Tourist Officer, respectively.

DHILKA LAKE. Railstop: Balugaon, Khallikote, Rambha; also Cuttack-Berhampur bus. *Inspection Bungalow*. No food, primitive; apply District Board, Puri, P.W.D. *Inspection*

Bungalow, at Barkul, three miles north of Balugaon. Apply Ex. Engineer Puri. Div., Bhubaneswar. *Chilka "Ranee House Boat"*, Balugaon, 2 cabins. Apply Collector of Excise, Puri.

CUTTACK. Your best bet is the *Circuit House* (apply District Magistrate, Cuttack). There are some rock-bottom Indian-style hotels (*Cuttack Hotel*, *Eastern Hotel*).

GOPALPUR-on-SEA. (Rail Station Berhampur). *Oberoi Palm Beach Hotel*, a bungalow-style hotel right on the beach; 21 rooms & bath; tennis, surf-riding, bar, hairdresser, first

ORISSA/Practical Information

class reasonable. There is an *Inspection Bungalow*. Apply Ex. Engineer, Berhampur.

HIRAKUD DAM. Railroad: Sambalpur. *Ashok Nibas*, guest house at Burla; contact Info. Officer, Hirakud Dam. *Guest House*, 6 suites; apply Chief Engineer, Hirakud Dam Project. Several rest-houses at Burla, Hirakud Island and along the dykes.

KONARAK. *Tourist Bungalow* (Class 1) supplies catering and bedding. Apply Manager. P.W.D. *Inspection Bungalow*, 8 rooms with bath (apply Exec. Eng., Gov't of Orissa, Bhubaneswar).

PURI. *South Eastern Railway Hotel*, 24 rooms with bath, charmingly situ-

ated, 200 yds. from beach; tennis, first class reasonable. There is a good *Circuit House* (apply to Collector, Puri), a *PWD Bungalow* (Supt. Engineer, Bhubaneswar) as well as a number of Indian-style hotels among which *The Lodge* provides Western food. *Sea View Hotel*, *Puri Hotel* and *Baron's* have rooms with private baths. *Tourist Bungalow* (Cl. II) (apply Tourist Off., Puri).

ROURKELA. Small *Dak Bungalow* and *Guest House*; apply Exec. Engineer, Sundargarh. Try and get into *Rourkela House*, the excellent steelplant hotel. Fairly expensive. Several *Guest Houses* at half its rates. Contact PRO, Hindustan Steel, Rourkela.

MUSEUM. In Bhubaneswar: *Orissa State Museum* boasts palm leaf manuscripts and a few sculptures from ruined temples. Open 10-5 exc. Mondays. *Tribal Research Museum*: ornaments, weapons, and dresses used by the tribes.



SHOPPING. The local arts and crafts of Puri make very pleasant and inexpensive souvenirs if you know how to bargain. Local sculptors make soap-stone copies of some of the statuary at Konarak

and Puri and there is elegant footwear made of tiger and deer skin. Most colorful are the enchanting children's animal toys or masks and images of the gods, all painted in the traditional style. Best addresses (fixed prices): in Puri: *Orissa Art & Craft Emporium* and "*Laxmi House*", near Lion's Gate. In Bhubaneswar: *Cottage Industries Emporium*, Market Building.

USEFUL ADDRESSES. *Orissa Govt. Tourist Office* (guide service), Phanta Nibas, Bhubaneswar; at Puri; *Information Officer*, Hirakud Dam Project. *Liquor Permits*: Superintendent, Excise Dept., Puri.

Hospital: Bhubaneswar.

Indian Airlines: at Bhubaneswar: Unit 5 Type 5, Quarter 6; at Rourkela: Hill View Hotel, Sector IV.

EXPLORING ORISSA

The first town of any importance in the north is Baripada. The town and its environs boast remnants from the Stone Age and some interesting Hindu cult images in the town museum. From there, one may drive 91 miles east to Khiching where stand the ruins of a group of temples. Three of them are intact, and the Chamunda Temple, dating from the 10th century, is a particularly fine specimen of the local style of Orissan architecture. There is a fast developing industrial belt in the north where Rourkela is the site of the one-million-ton *Hindustan Steel Factory*, recently completed. Near the western border in the north stands the monumental Hirakud Dam and power plant harnessing the mighty Mahanadi, once India's problem

river. It will provide flood control and irrigation for rural Orissa and cheap power for the new industries.

Continuing south from Baripada through Baleswar takes you to Chandipur, a pleasant resort on the sea-coast where the climate is mild. Driving south is like driving from the present to the past, for the traveler's next stop drops him into the 7th and 8th centuries of Buddhist Orissa. Three isolated hillocks called Lalitagiri, Udayagiri and Ratnagiri shelter the remains of Buddhist monasteries (*Viharas*). At Lalitagiri is some of the best sculpture of the post-Gupta period in Orissa. These religious images were uncovered by accident during some diggings for bricks and the best of them is now housed in the National Museum, Delhi.

To return to the 20th century, you need only continue south into the valley of the powerful Mahanadi River to Chaudwar and Cuttack on the Calcutta-Madras National Highway.

The Tribals

Since Cuttack is the gateway to the western territories, we shall now explore the fascinating world of the Adivasi tribes. The center of Orissa is one of the few places in the world where men literally in the state of nature can still be found, and even here things are slowly changing.

The Adivasis are descendants of the people who lived in Orissa before the Aryan invasions from the north over 3,000 years ago and they have gradually been pushed into the least fertile places. They are now protected by the Indian Government from the greed of the more developed people around them—for instance, they own the valley lands and may not sell without the permission of the government which looks out for the best interest of the aborigines whenever possible. But with the new industrialization (especially in the northern part of their territory) many have left their traditional hunting and agriculture to become workers in the iron fields.

To the west of the Adivasi territories are several towns in lovely woodland settings. Going south from the Hirakud Dam they are: Sambalpur, site of the Samaleswari Temple and known for its textiles; Sonepur, famed for its hand-loomed Tussore silks; Bolangir, near which are found several temples and images; and Ranipur Jharial, home of the unique brick-built temples,

Bhubaneswar, Metropolis of Temples

Returning from your tiger hunt or your anthropological explorations you will reach Cuttack and then turn south towards the new capital—fabulous Bhubaneswar. The capital has two aspects. The 20th-century garden city and the one most travelers will prefer—the picturesque township with its innumerable temples. What is more, the city and its environs within a radius of six miles present a panorama of Orissan art and history from the 3rd century B.C. to the 16th century A.D. Bhubaneswar, with its literally hundreds of temples, truly merits the name "Cathedral City of India". The Bindu Sagar, or sacred lake in the center of old Bhubaneswar, once boasted 7,000 temples circling its shores. Now some 500 remain in varying stages of preservation, enough for the average tourist.

Before making the rounds of the most important temples, a few general remarks on the sculpture and architecture are in order. The golden age of temple building in Orissa stretched from the 8th to the 13th centuries and the zenith was reached during the 10th and 11th. Taken together, the shrines of Orissa, and especially of Bhubaneswar, represent a coherent development of the "Nagara" style of Indo-Aryan architecture.

To the unaccustomed Western eye the general outline may at first appear bizarre—like some strange vegetable growth, or as one Westerner has said, like grey-stone "cylindrical fungi". Closer inspection will reveal the rational plan and inner significance of the temples. Travelers who have seen Khajuraho will recall the temples' sturdy platforms and the high replica turrets crowding up to the central spire (*shikhara*) which give vertical balance to the structure. The Orissan temple, on the other hand, seems to consist almost entirely of a vaulting spire thrusting upward in a pinnacle among much lower replica turrets which are reduced to a role of mere surface wall decoration. The plan of the temple itself is relatively simple. First comes the *jagamohan* or porch which is usually square with a pyramidal roof. Immediately following is the *deul*, the cubicle inner apartment which enshrines the deity and which is surmounted by the soaring tower. Sometimes one or two more halls (*natmandir* and *bhogmandir*) are set in front of the porch.

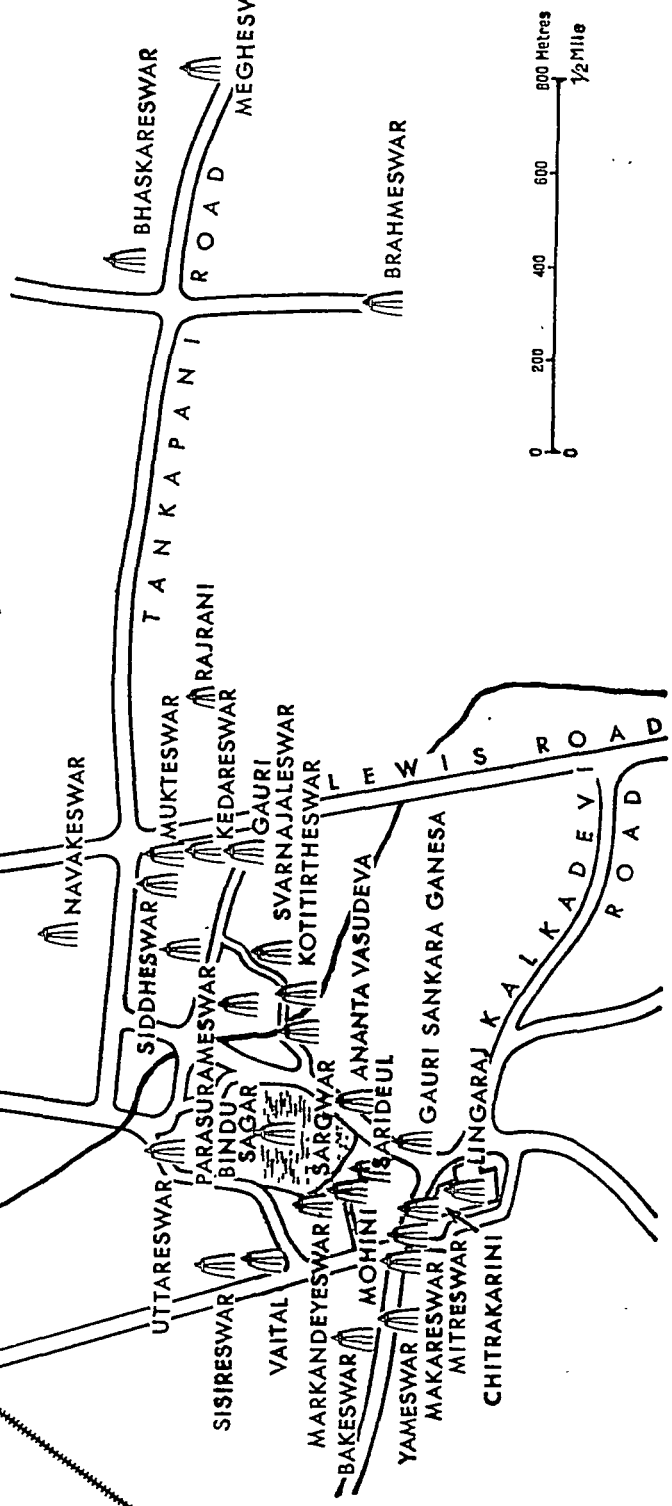
The sculpture on these temples defies description and even an attempt to exhaustive study of it would be fruitless! Not only are there statues representing everything from the sacred to the

NEW CAPITAL

RAMESWAR
LAKSHMANESWAR
BHARATESWAR
SATRUGHNESWAR



BHUBANESWAR



profane—but every individual stone which entered into the temples' construction was carved. Birds and animals, flowers and foliage, human beings alone and often in amorous postures—all are here in finely chiseled detail. The India poet Tagore says of Bhubaneswar: "At all places where the eye rests, and also at places where the eye does not rest, the busy chisel of the artist has worked incessantly. The abode of God has been enveloped by a variety of figures depicting the good and the evil, the great as well as the insignificant, the daily occurrences of human life.... (Their message is that)....God is enshrined within our hearts. He stands in silence in the midst of life and death, of joy and sorrows, of sins and blessings, and in the heart of separation and union. This life is His Eternal Temple."

The Great Lingaraj Temple

The Great Lingaraj Temple has been acclaimed as the very finest Hindu temple in all India and its tower can be seen for miles around, dominating the entire landscape. It is set in a huge walled-in compound with dozens of smaller votive shrines and really forms a world in itself. Entrance is limited to Hindus only, but there is an excellent vantage point platform erected at the time for the archeologist Viceroy, Lord Curzon (take field glasses). Pilgrims flock here to beg blessings from the gods and also to make their ablutions in the neighboring Bindu Sagar Lake which is supposed to be filled with water from every sacred stream and tank in India, and which should consequently possess full powers to wash away all sins! Lord Lingaraj, the idol himself, is brought here once a year from the temple for a bath. In the center of Bindu Sagar is a tiny island with several shrines which is a must for Hindu pilgrims. Near the central ghat of the tank stands the fine Ananta Vasudeva Temple.

The Lingaraj dates from about the year 1000 and originally consisted only of the porch and shrine; the dancing hall and the hall of offering being added some hundred years later. The compound measures 520 by 465 feet, and its curvilinear tower (*vimana*) built entirely without mortar rises to a height of 127 feet. The tower is divided into vertical sections and at the top just below the lineal spire are the figures of a lion crushing an elephant. The tower is hollow and one can reach its top by an interior staircase hewn out of the 7 ft.-thick walls. The inner walls of the shrine are without any adornment at all and house the lingam symbol of Siva. But outside the sculpture is profuse and lavish and represents a high point of Hindu decora-

tive art. Here are gods and goddessess, nymphs and dryads and some of the *mithuna* couples whose amorous poses seem sometimes to shock Western visitors to India. In the northeast corner of the compound (among sixty some other votive shrines) is a temple dedicated to Parvati which would shine as a small jewel in its own right if it were not in the shadow of the majestic Lingaraj. Along the eastern side of Bindu Sagar are several minor temples of the same shape as the great Lingaraj.

Other Gems of Orissan Art

About half a mile to the east is the Brahmeswar Temple on a high terraced mound. It is sumptuously carved in the same style as the great temple and was built about the same time. Four smaller shrines stand at each corner of its compound. Close to its terrace on the western side is the Brahma Kunda. To the northeast is a basalt shrine, partly in ruins, but whose tower is second only to the great temple's.

One of the most endearing temples, built on a more human scale is the Rajrani—standing by itself in the green rice fields. It is perhaps the most harmoniously proportioned temple in the city and so enchanting is its decoration that it has been suggested that some long dead Orissan king built it as a pleasure dome, not a prayer retreat. The naked, smiling nymphs and the embracing couples sculptured on its walls give some support to this idea. It is the latest in date and the most refined in its detail.

Going from the last to the first-built of the temples, we find ourselves in a mango grove—"The Grove of the Perfect Being" which lies about half a mile to the east of the northeast corner of the Great Lingaraj. More than twenty temples remain here intact of which the most important are the Mukteswar, Siddheswar, Parasurameswar, and Kedareswar.

The oldest of all the temples in Bhubaneswar is the Parasurameswar in the classical style whose sculpture is executed with great dash and vigor. The porch is decorated with latticed windows and dancing dwarfs, and the sanctuary with scenes from the lives of the gods.

Two hundred yards to the east lies the tiny Mukteswar which has been called a "dream realized in sandstone". The sculpture is the finest in this group: among the themes represented are a lady riding a rearing elephant, a skin-and-bones hermit teaching, cobras darting their heads, and lions fighting. Here,

too, are celestial nymphs under cobra-headed hoods and languorous dancing girls. All the figures are full of life and beautifully draped. This temple's most distinctive feature is its *torana* or arch gateway showing the influence of Buddhist architecture and displaying an intricacy of carved detail unlike anything of its kind at Bhubaneswar.

Close by a tank behind the Mukteswar stands the Kedareswar Temple whose ground plan is almost circular. It boasts an 8-foot statue of Hanuman, the Monkey God, and another of the Goddess Durga standing on a lion. The Siddheswar (northwest of Mukteswar) is like it in that it is of the five-division type. One other temple of interest at Bhubaneswar is the Vaital whose roof, unlike that of any of its sisters, is double-storied and barrel-shaped showing the influence of Buddhist rock architecture.

Excursions around Bhubaneswar

Six miles west of Bhubaneswar on the hills of Udayagiri and Khandagiri are a number of caves which were occupied by Buddhist monks as early as the 2nd century B.C. These sixty some caves bear such picturesque names as Heaven, Elephant, Victory, Tiger, and Queen's Bower: their highly detailed sculpture and great antiquity mark them as among the most important in India.

From the architectural point of view, the Queen's Cave, which really was inhabited by a penitence-minded queen, and the Ganesh Gumpa (both in Udayagiri) are the most interesting. The Rani Nahar (Queen's) has two storeys of cells—quite a palace as caves go!—and is guarded by two sculptured armed men. Next to it is the Tiger Cave showing the beast's jaws wide open. Elephant Cave is reached by a path winding upward and back from the Queen's Cave.

Only a few minutes' walk away is the thickly wooded Khandagiri hill. Its special pride is Ananta cave with its veranda and decorated pilasters. From here to the top of the hill passing by the caves sculptured in high relief with fine, if slightly stiff-looking, Jain images, you will have a short but steep climb. But the view from the 18th-century shrine at the top which looks down on Bhubaneswar temples scattered haphazardly on the plain is worth it.

About four miles southeast of Bhubaneswar at Dhauli hill are found the Asokan rock edicts carved (and beautifully preserved) about 260 B.C. They narrate the horrors of the Kalinga war and Asoka's conversion to the path of non-violence.

Extensive ruins, still under excavation, are found at Sishupal Garh, about two miles from the Capital. They represent the remains of a fortified city, in all probability the seat of Asoka's Viceroy and the only one of its kind in India.

Konarak's Black Pagoda

No traveler to Orissa can afford to miss Konarak. Go by car or bus, bullock cart or airplane—but go! Here stand the impressive remains of the Sun Temple, better known as the "Black Pagoda" because of the black tint that the structure has acquired over centuries of exposure. Sailors at sea called it thus to distinguish it from the white temples of Puri.

Many things about Konarak seem shrouded in mystery. Why was it built? It is, of course, a religious shrine and even long before the temple was built, sometime in the 13th century, Konarak was one of the five holiest places in Orissa. But here there also seems to be a great emphasis on purely human grandeur. King Narasimha probably had it built as much as a memorial to himself as he did in honor of Surya, the Sun-God. The king had reason to be proud, for his was the only state in this part of India which was able to resist the Moslem invasions, and he even managed to conquer part of neighboring West Bengal. The temple can be thought of as a monument to the glory of the god, but also to the grandeur of man.

It was once even more regally splendid than it is today since it originally consisted of a dancing room, and audience hall and a tremendous tower which must have been 227 feet high if it conformed to traditional Indian temple proportions. Now only the great hall attests to the past glory of the whole. There is some speculation as to whether the tower was ever really completed or proved to be too much even for the indefatigable builders. Part of the tower was still standing in 1837 when the English archeologist Fergusson visited it but it had fallen by 1869, and today even the Audience Hall has had to be filled up with stone slabs and sealed off to prevent its collapse. The fact that much of the temple lies in ruins is probably due to the sea's proximity and the softness of the ground.

Even the architect was baffled by the problems of Konarak's construction. Sibai Santra directed his 1,200 workmen in laying the vast foundations and then tried to elevate the structure itself—without success. Crestfallen and heartsick, he wandered on the beach trying to find a way out of his dilemma and finally

fell into a fitful sleep. When he awoke, he found an old woman beside him offering him a plate of hot food. Seizing the plate, he dipped his fingers into the center of the steaming porridge—and burned them. Chiding him, the old woman said, “My son, your manner of eating is like Sibai Santra’s manner of building the temple. You must start from the edge and not in the center, as he throws his stones into the middle!” A wiser man, Sibai Santra started the temple afresh.

And here is what he did. With tremendous originality, he conceived Surya’s temple as the Sun-God’s own chariot. It stands on 24 enormous wheels and is pulled by seven straining horses. Seeing it in its lonely splendor on the sand dunes, one really has the impression that it will take flight toward the sea heard in the distance. Each structural feature of the temple has a hidden meaning. The seven horses of the chariot represent the seven days of the week, the 24 wheels are the 24 fortnights of the Indian year, and the eight spokes of each wheel are the eight *pahars* into which the ancients divided the day and night. The three-tiered pyramidal roof crowned by its *amalaka* finial spire makes you think of the progressive ascent to heaven.

As was usual with temples of this period, both the spire which was supported by the half-ruined structure (near the pagoda), and the audience hall, which remains, stood on a high plinth. Now that the hall has been blocked off the entrance to the shrine is inaccessible. Three flights of steps lead up to it from east, north and south, and the main door on the west leads to the principal temple. The three-tiered roof, with space between each tier for closer inspection, is covered with elaborate carvings offering a vast play of light and shade. The walls rise to a height of about 45 feet before they begin to contract inward toward the flat stone ceiling crowned with its *amalaka*.

Sensuality Portrayed with Serenity

But now we must talk about the sculpture! Some say that if Konarak had not lain in almost total neglect and obscurity until 1902 it would have taken the Taj Mahal’s place as one of the Seven Wonders of the World. Of the thousands of figures only the three bronzes of the Sun-God himself are in repose. The sun makes his body glitter when it strikes his image at those appropriate times when he is at the height of his glory: sunrise, noon, and sunset. The other statues are like a living, vivid panorama of the Indian mind itself. From abstract designs to

foliage to animals and human and mythical beings and ranging in technique from tiny cameo-like precision to powerfully modeled groups of colossal proportions, everything is present at Konarak. The doorways are guarded by fierce beasts: on the east by rampant lions resting on the backs of elephants; on the north by majestic elephants, and on the south by the famous "Impetuous Horses with Attendants" trampling down men—this group is a masterwork by itself. The intricate carvings of the wheels and spokes are fine examples of pierced Jalli work on stone.

As yet we have said nothing about one feature the sightseer has undoubtedly already noticed—that is, the erotic nature of many of the carvings. Sensual figures can be seen in the niches and even on the wheel spokes, but there is a sort of mystical aura about even the frankest carvings. Those who have already seen Khajuraho will be used to this kind of sculpture; but while Khajuraho's erotic groups are rarely higher than two feet and often require binoculars for detailed study, Konarak presents (in addition to friezes of a rather daring nature) bigger than life-size couples in amorous poses which would be qualified by modern censors as sheer pornography. Yet here, young and innocent Indian girls inspect them with serenity and detachment and with none of the whispering or giggling one might expect. Though the influence of the Tantric doctrines and rituals (involving eating, drinking, and sexual union) is evident in these sculptures, the best interpretation of them is probably this: the sun itself warms all life and thus everything is sacred from the most carnal to the most refined. As the building mounts, the sculptures become more and more serene, to end with the heavenly musicians so charming and graceful you will want to photograph them from every angle. Konarak, you will agree, was worth the twelve years that 1,200 sculptors spent on it!

A Temple without Caste Distinctions

Forty miles by road south of Bhubaneswar lies Puri, one of the four holiest places in all India. For the pious Hindu, a pilgrimage to Puri is an obligation and it is said that if one stays here for three days and nights he will gain freedom from the cycle of births and rebirths. The city is always full of pilgrims and the temple which draws them there is the enormous Jagannath—Shrine of the "Lord of the Universe". The temple, set

in a huge compound on the Nilgiri or Blue Hill, is not open to non-Hindus, but a good observation post will be found on top of the Raghunandan library. From here you may see not only the goings-on in the temple compound, but also some of the courtyards of the surrounding religious boarding houses where *sadhus* perform their rites and sacred ablutions.

If Puri seems to be teeming most of the time, that is nothing compared to the seething mass of humanity which arrives during the month of June for the Rath Yatra, or Car Festival. Lord Jagannath leaves his temple on an enormous canopied car 45 feet high, 35 feet square and supported by 16 wheels, seven feet in diameter, pulled by thousands of pilgrims who vie with one another for this honor. This journey down the only broad avenue of Puri to Gundicha Mandir, the God's Garden House, is a spectacle of the kind only India can provide. Some 200,000 pilgrims flock here to participate in the festival which commemorates Lord Krishna's journey from Gokul to Mathura. The deity is followed, on two smaller chariots, by his sister Subhadra and his brother Balabhadra. Our word "juggernaut" is certainly a corruption of Jagannath and it seems that occasionally some fanatical pilgrims did throw themselves under the wheel of his car, for to die in the god's sight is a "blessing". Such practices have been prevented during this century. The god's return journey to the temple after seven days in his summer house is equally spectacular.

The Jagannath Temple is an extraordinary world. More than 6,000 male adults serve here as priests, warders of the temple, or pilgrim guides, and some 20,000 people altogether are dependent on the temple whose vast riches and seemingly inexhaustible pilgrim's offerings are sufficient to support them. This hierarchical world of priests is divided into 36 orders and 97 classes with the Raja of Puri presiding over all: he is the "moving deity" and alone has the right to carry Lord Jagannath's umbrella and other paraphernalia. The others divide among themselves such tasks as preparing the god's bed, attending to his bath, etc. Every minute detail of the temple's life is strictly ordered according to prescription.

The temple stands in a compound 652 by 630 ft. surrounded by a 20-foot-high wall. It is composed of the traditional porch and shrine, surmounted by a conical tower 192 feet high. The hall of offerings and the pillared hall of dance were added several centuries after the original temple was built in about

1030. Just as in Bhubaneswar, the compound is covered with smaller votive shrines. The outstanding feature of the temple is that since its early beginnings all castes were here equal.

At the far end of the Grand Road is the deity's summer temple, the Gundicha Mandir which stands in a walled garden. On one side stands the plain throne on which the images are placed during their week's sojourn here. Outside, many of the carvings have been plastered. When the delicate operation of removing the plaster is completed we shall know all: in the meantime, both here and elsewhere, try not to give too many opportunities to the temple priests to demonstrate their skill in obtaining offerings for Lord Jagannath!

And Now for a Swim

Puri offers perhaps the best sea and surf bathing in all India. On the beach for a relaxing swim, you will also admire the lithe fishermen at work wearing their conical silver straw hats.

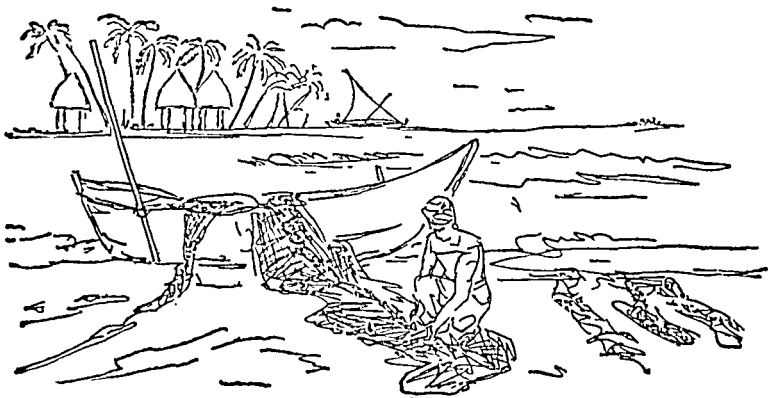
Southwest of Puri lies beautiful Chilka Lake, an estuary of the Bay of Bengal, whose scenery includes the jungle-clad hills of the Eastern Ghats on the west while the lake itself is dotted with islands. It is 45 miles long and averages ten miles in width, and the hunting, fishing, and boating are all excellent. Game birds are particularly prolific.

Rambha is picturesquely situated to the south of Chilka Lake. The large house on the shore belongs to the Raja of Khallikote. At Jangarh is yet another Asokan rock edict. Chatrapur stands on high ground above the sea and its pine groves make attractive scenery. Still going south, Berhampur is the road junction for our next halt, Gopalpur. It is noted for its tussore silks and gold-embroidered turbans.

Eight miles from Berhampur is Gopalpur-on-Sea, a quiet and enchanting seaside resort nestled at the foot of the cliffs. The village is quaint but it also boasts a modern European-style hotel. Surf swimming and sailing are especially good here.

North of Gopalpur lies Bhanjanagar beyond which are wild forests inhabited by the equally wild Khonds, an Adivasi tribe.

Northwest of Gopalpur is Taptapani, site of a sulphur spring. The southernmost districts of Orissa, Koraput and Ganjam (in which the preceding villages are located) have beautiful hilly hinterlands and will be especially interesting to students of anthropology and tribal art.



THE ANDAMAN AND NICOBAR ISLANDS

Away from it All

Recently, a cartoon in the *New Yorker* showed a plump, middle-aged bejewelled lady saying to her black-tied dinner partner, "You can still go to the Canary Islands—they haven't been discovered yet". Maybe not—but if you really want to be one-up on all the travel snobs, try the Andaman and Nicobar Islands. What's more, hordes of people cannot possibly follow you—there just isn't that much in the way of accomodation.

Seen on a map, the islands hardly look as if they would belong to India at all, for they are far off its coast in the Bay of Bengal, forming a long crescent to the south of Burma. There are 223 of them, stretching over 500 miles of sea, and you can fly by once-a-week air service to Port Blair or embark on one of the two ships that ply the 700 and some miles from the Indian mainland. If the idea of being one of the very first Westerners to go there isn't a sufficient enticement, think of the climate, which is tropical but tempered by cool sea breezes, the

fascinating aboriginal tribes, and the hunting—which is unusual to say the least, since turtles and crocodiles are among the species pursued.

So, armed with your health certificate, you are ready to embark. By air it takes a little more than eight hours and sailing takes about five days. Reserve in advance, because many Indians from the mainland, mostly refugees from East Pakistan (Bengal), are emigrating to these islands where land is plentiful and “the livin’ is easy”.

PRACTICAL INFORMATION FOR ANDAMAN AND NICOBAR ISLANDS

FACTS AND FIGURES. The Andaman and Nicobar Islands comprise 223 islands, stretching over 500 miles of sea in the Bay of Bengal. Distance from Port Blair to Calcutta is 780 miles, and to Madras 740 miles. The islands are in two groups, the Andamans and the Nicobars, with a 10-degree channel separating the two. Andamans cover an area of 2,580 sq. miles and the Nicobars 635 sq. miles. Estimated population figures: Andamans 35,000; Nicobars 15,000, of whom nearly two-thirds live in Car Nicobar. While the Andaman population is “cosmopolite” consisting of Indians, Burmese and aboriginal tribals, almost the entire population of the Nicobars is tribal.

WHEN TO GO? The climate is tropical but tempered by pleasant breezes. December-February between 75° and 85° F.; March to April 78°-95° F.; rainy period May-October.



HOW TO GO? *Indian Airlines* runs Viscount service via Rangoon twice weekly. Flights leave Calcutta Mondays and Thursdays and return from Port Blair on Tuesdays and Fridays. *Indian Air-*

lines can attend to all formalities if given ample warning. A motor ship named “*Andamans*” and a smaller ship the “*Nicobar*” ply between Port Blair and Calcutta and Madras at present. The voyage from either port to the Andamans takes about 4 days; and the ships normally stay about 5 days in Port Blair. Dates of sailings of these vessels could be ascertained from The Eastern Shipping Corporation Ltd., R.N. Mukherjee Road, Calcutta 1, and Shaik Mohammed Rowther & Co., 41, Linghi Chetti Street, Madras 1. De luxe staterooms with food cost about 390 rupees for single journey, ordinary staterooms 10% less. Special permission for foreigners to visit the islands must be requested from the Ministry of Home Affairs, New Delhi. Applications should state name, address and nationality of the applicant, purpose of visit, likely duration of stay, approximate date on which one wishes to sail, and must be given a fortnight in advance.

All intending visitors should be in possession of valid cholera inoculation certificates not less than 6 days and not more than 6 months old and valid smallpox vaccination certificates not less than 8 days and not more than 3 years old, at the time of embarkation. The health certificates should be on international forms.



STAYING AT THE ISLANDS. For visitors to Port Blair, there is a *Tourist Home* and a *Government Guest House* where the daily charge varies from Rs. 2/- to Rs. 5/- exclusive of board. Accommoda-

THE ISLANDS/Port Blair

tion, which is very limited, should be booked through the Executive Engineer, Port Blair in advance of sailing or flying.

Hockey, association football, cricket and tennis are played in season. Good bathing can be enjoyed at Corbyn's Cove near Port Blair and there is some yachting, fishing, shooting and harpoon turtlehunting from dugout boats. There are no carnivorous animals in these islands, but pig and deer abound.

Medical facilities are stupendous: there are 8 hospitals and 30 dispensaries with a bed for every 120 of the population.

There is one ship, S.S. "*Cholunga*", run by the Administration for inter-island communication in the Andamans.

You won't be entirely cut off from the world: telegraph facilities exist in most of the islands' 15 post offices. In the Nicobar group—home of the coconut tree—only 12 out of 19 islands are inhabited; the largest among them, Great Nicobar is almost deserted. For going to the Nicobars, a permit has to be obtained from the Deputy Commissioner, Andaman and Nicobar Islands, Port Blair. There is no regular boat service for these Islands. Usually the two ships "*Andamans*" and "*Nicobar*" touch Car Nicobar on their voyage between Port Blair and Madras.

EXPLORING THE ARCHIPELAGO

Time was when you would have met no one there—with the exception of the aborigines—but convicts, their guardians and a few Burmese settlers. For many years the remoteness of these islands made them the ideal penal colony, but now the Central Government is encouraging immigration and at least 3,000 farming families have arrived in the last few years. Conservative estimates hold that they could support ten times the population of the present fifty-some thousand.

The capital of the archipelago, and the landing point, is Port Blair. The only place to stay is the Government Guest House which is poised on the brink of a hill. Most of the houses in Port Blair are rambling affairs set on poles. This will be your point of departure for any excursions in the Andamans, and said excursion will be by boat, a most delightful way since the archipelago is a maze of backwaters and sandy coves fringed with palms. A mystery in these islands is that in spite of heavy rainfall—between May and October—there is not a single lake or river in the whole of the archipelago.

One of the most fascinating side trips you can make is to the southernmost island of the group—Little Andaman—to meet the Onghies. They are one of the few tribes in the world to give some support to the theory of the Noble Savage so dear to the eighteenth century. They really live as mankind did thousands of years ago and manage to do it cleanly and gracefully. They eat what Nature gives them—fruit and fish. They

even smell agreeably and paint their nearly-naked bodies gaily with a mixture of colored clay and water.

At the opposite end of the sociability scale are the Jarwas who live on the west coast of South Andaman and are real savages. They are the only group on the whole of the archipelago to give the police any trouble since they would rather raid other people's communities than work for themselves. They resist overtures from any outsider and resent it if any of their members accepts a favor from the administration.

Deer hunting is not only permitted but gratefully welcomed! Fifty years ago someone brought a couple of deer from the mainland and now there are thousands. They are quite safe (tribesmen won't eat their meat) and are the bane of the farmers' existence. Many will find the deer hunting far too easy—here the dogs do all the work. The pack sets off singly, and when one finds a quarry howls to gather the others. They keep the animal at bay until the hunter arrives; then widen the circle so he can take aim and fire. If you like a chase where luck and skill play a greater part, try turtle hunting. It is done from dugout canoes with harpoon lines and the big beasts who are anything but fast on land make surprisingly agile quarry in the water.

If you like really dangerous game then you must travel to North Andaman and its Port Cornwallis, a perfect natural harbor so far undeveloped. The creeks around here are crawling with crocodiles. Most of this northern part of the Andamans is uninhabited but there are some fine beaches.

The Nicobars

This group of islands is much smaller than the Andamans farther to the north: 19 islands of which twelve are inhabited by about 12,000 aboriginal tribesmen. Most of them live on Car Nicobar, the northernmost of this archipelago. You can understand why when you see it—the island is a real beauty spot, a shining emerald in the limitless blue waters. The people hardly bother to earn their living since the island itself gives fruit and the sea gives fish. They are only just beginning to understand the meaning of the word "work" and now only because overpopulation is making things a little more difficult. The Nicobaris, like the Onghies, are delightful. They never quarrel and never fight—when someone gets mad he just goes away and sulks quietly until he feels better. South of this

THE ISLANDS/Nicobars

island paradise is the barren Chowra where the people also work because they have to—they supply the pottery and canoes for everyone else.

Nancowry, farther to the south is the most developed (radio and police station, hospital) of three neighboring islands and the seven-mile channel they enclose make the place one of the world's finest natural harbors. The extreme southerly islands, including the largest of the group, Great Nicobar, are virtually uninhabited.

SUPPLEMENTS

GLOSSARY OF INDIAN TERMS

Although English is the *lingua franca* of India, and is spoken by everyone who has received a high-school education, you may find yourself in a position where no one understands your English (although this is highly unlikely unless you stray by car far from the usual tourist paths). There being more than a dozen major languages and hundreds of dialects, we are quoting below only a few expressions of courtesy in Hindi, understood in most parts of India, together with the more current terms in art and architecture, religion, etc. you will come across in this volume. They are mostly of Sanskrit origin, the sacred language of the Indo-Aryans. Some are from Arabic and Persian.

You know more words of Indian origin than you think: they entered the English vocabulary during the presence of the East India Company and during subsequent British rule, spread everywhere where English is spoken and were eventually absorbed into other languages. An example: On week-ends you drive out to your *bungalow* situated in a forest that is almost a *jungle*; change from *mufti* into *khaki dungarees* and *sandals*, take an easy-chair made of *teak-wood* and covered with *chintz*, and sit on the *veranda*. When it gets chilly you take a *shawl* and drink a hot *punch*. For dinner you have some Bombay *curry* with *chutney* and a cup of *tea*. Before going to bed you put on your *pajamas* and *shampoo* your hair. During the night a *thug* breaks into your city apartment and carries away an important *loot* but you don't care a *dam* (not a swear word: small coin of bygone days).

Various

atcha	O.K.
bagh	a garden
baksheesh	a tip, a reward
dhoti	skirtlike garment worn by Indians
hā (nasal)	yes
howdah	The seat fixed on an elephant's back. It usually accommodates two in front and two behind.
ji	an endearing suffix (Gandhiji); also used as an address (hā-ji = yes sir)
mahout	elephant driver
maidan	plain
meharbani se	please
nahin	no
namastey	word for all greetings
nawab	title given to important Muslim landowners

HINDI-ENGLISH VOCABULARY

ram-ram	equivalent of "hello"
sahib	master
Shri (or Sri); Shrimatee	Mr.; Mrs.
shukreya	thank you
wallah	a fellow (rikshaw wallah)

Art-Architecture

chaitya	a Buddhist prayer hall
dravida	Southern or Dravidian style of architecture
dvarapala	door guardian statue
ghazal	light song; poetry set to music, originating from Persia and now usually sung in Urdu
geet	light popular song
ghats	terraces on a sacred river bank, (also mountains)
gopuram	monumental gates of South Indian temple enclosures
gurudwara	Sikh temple
jagamohan	in Orissan architecture an enclosed porch preceding the sanctuary
Kathakali	classical dance form of Kerala
mandir	Hindu temple
mandapa	porch
Manipuri	classical dance form of Manipur (Assam)
mlthuna	statues of amorous couples
Nagara style	the Northern or Indo-Aryan type of temple, characterized by the tower
stupa	Buddhist sacred mound
sitar	stringed instrument with movable frets, played by plucking the strings
torana	gate of a temple enclosure
vihara	a Buddhist monastery

Religion

ahimsa	non-violence, harmlessness
apsara	a damsel of Indra's heaven
ashram	a hermitage
avatar	one of the various incarnations of Vishnu
Bodhisattva	potential Buddha who before final enlightenment ministers to humanity
Brahma	the creator of all things in Hindu Trinity
Brahmin	the first, or priestly class in Hinduism
Buddha	Prince Siddharta, born on the Nepalese border about 563 B.C. Buddha means "the Enlightened One"
Devi	Parvati, consort of Siva in her benevolent form
dharma	path of conduct
dharmachakra	the Buddhist Wheel of the Law, an ancient solar symbol
Durga	Parvati, consort of Siva in her form as a destroyer of evil
guru	spiritual teacher
hatha yoga	the mystic path of physical exercise
hinayana	"small vehicle": early Buddhism with emphasis on the doctrine, rather than on worship
Jainism	a sect founded by Mahavira in the 6th century B.C. preaching solicitude for all life
jatakas	tales about the Buddha in his previous incarnations
Kali	the goddess Parvati in her terrible form
kirtan	religious songs

Krishna	hero of the epic Mahabharata. One of Vishnu's incarnations
Kshatriya	the second, or warrior, caste in Hinduism
Lakshmi	Goddess of wealth and beauty, the consort of Vishnu
lingam	sacred symbol of Siva
mahayana	"great vehicle". Later form of Buddhism, with emphasis on Buddha's divinity
mantra	a word or sentence used as an invocation
maya	escape from material reality, an illusion
moksha	release from all material desires
mudra	ritual gestures denoting mystic powers
Nandi	the sacred bull, Siva's mount
Nirvana	total peace
Pariahs	the untouchables or outcasts of Hinduism (this practice is now banned in India)
Parvati	wife of Siva
prana	Breath of Life, sustaining the body
puja	wishful prayer performed before a god's image
Puranas	Hindu mythology. There are eighteen Puranas and a number of epics which include the <i>Ramayana</i> and the <i>Mahabharata</i>
Rama	hero of the <i>Ramayana</i>
rishi	Hindu sage
sadhu	a celibate holy man
samadhi	the deepest form of yoga meditation
samsara	the cycle of life and rebirth
Saraswati	Goddess of wisdom
Siva or Shiva	God of the Hindu Trinity. The destructive and creative aspect
Sudra	the fourth main caste in Hinduism (farmers and artisans mostly)
sutra	a sacred text
swami	a teacher of certain branches of Hinduism
tandava	Siva's cosmic dance, symbolic of his function of creation and destruction
Tirthankara	one of the twenty-four Jain patriarchs who attained perfection
Trimurti	physical shape of the Hindu Trinity (Brahma, Vishnu, Siva)
twice-born	a term used to denote high-caste Hindus who are said to have a second birth when invested with the sacred thread of their caste
Vedanta	an inquiry into the aim of all knowledge; a metaphysic of intuition
Vedas	the four most ancient Hindu scriptures
Vishnu	the Preserver of Mankind in the Hindu Trinity
yoga	a discipline of meditation by which the powers of man over himself are developed
yogi	a follower of yoga

INDEX

Hotel and restaurant entries are indicated in this index by the letters H and R respectively.

- Agra H271, R272, 269-95
 Ahmedabad HR437, 442-5
 Ahmednagar 422
 Alhole 566
 Ajanta Caves H419, 429-33
 Ajmer H300, R301, 308
 Aligarh H365, 369
 Allahabad H365, R366, 372-3
 Allepey H526, 530
 Almora H322, 326
 Alwar H300, 306
 Alwaye H526, 536
 Amaravati 574
 Ambala H333, 335
 Amber 305-6
 Ambernath H405, 407-8
 Amritsar H333, 335-7
 Anantnag 362
 Andaman & Nicobar Islands H645-6, 644-8
 Anjengo 529
 Ankleshwar 440
 Arsikere H549
 Asansol H602
 Aurangabad H420, 422-4
- Badami H549, 566-7
 Badrinath H322, 327
 Bagh Caves H457, 466-7
 Bandipur Wild Life Sanctuary H549
 Bangalore H549, R551, 553-4
 Banihal Pass 355-6
 Bareilly H322
 Baripada 632
 Baroda HR437, 439, 440-1
 Bassein 391, 401
 Bedsa Caves 407
 Belgaum H550, 566
 Belur H550, 561-2
 Benares (Varanasi) H365, R366, 376-9
 Bhaja Caves 407, 412
 Bhakra-Nangal Dam H333, R334, 339
 Bhanjanagar 643
 Bharatpur H300, 307
 Bhavnagar H437
 Bhilai H457
 Bhilsa H457, 476
 Bhim Tal 326
 Bhopal H457, 470
 Bhubaneswar H631, 634-8
 Bhuj H432, 452
 Bilapur H550, R551, 567-8
 Bikaner H300, 309
 Bombay 384-403, church services 393, city plan 396-7, clubs & sports 392, excursions 390-2, entertainment 389-90, history 384-6, hotels 388-9, local festivals 387, medical services 393, museums 390, restaurants 389-90, shopping 392, transportation 387, useful addresses 392-3.
 Brindaban 275
 Broach H437, 440
 Buddh Gaya H602, 611-2
 Bundi H300, 318
 Burnpur H602
- Calcutta 582-97, city plan 592-3, museums 587, restaurants 586, shopping 589 useful addresses 590
 Calicut (Kozhikode) H526, 537
 Cambay 440
 Cannanore H526, 537
 Cape Comorin (Kanya Kumari) H492, 514-5
 Chail H333, 339
 Chakrata H322, 329
 Chamba H333, 345
 Chamoli H325, 325
 Chandigarh H333, R334, 337
 Chandipur 633
 Channapatna 554
 Chatrapur 643
 Cherapunji H620, 622
 Cheul 391
 Chidambaram H492, 506
 Chilka Lake H631, 643
 Chittorgarh H300, 316-7
 Cochin (Ernakulam) H526, 532-6
 Coimbatore H492
 Conjeevaram (Kanchipuram) H489, 503-5
 Cooch Behar H602
 Coonoor H492, R493, 518
 Coorg 564
 Corbett National Park H322, 326
 Courtalam H492, 515
 Cranganore (Kodungalloor) 536-7
 Cuttack H631
- Dabhol 441-2
 Dalhousie H333, R334, 344
 Darjeeling H602, 607-10
 Datia 294-5
 Deeg H271, H300, 307
 Delhi 238-56, Church services 245, city plan 248-9, clubs & sports 246, entertainment 243, excursions 241, history 238-40, hotels 242, medical services 246, museums 244, restaurants 243, shopping 244-5, transportation 241, useful addresses 246.
 Deogarh H271, 295
 Dehra Dun H322, R323, 328
 Dhanushkodi H492, 518
 Dhar 467
 Dharamsala H333, 344
 Dholka 446
 Dholpur 308
 Dibrugarh H620
 Dwarka H437, 446, 451
- Elephanta Caves 391, 402-3
 Ellora Caves H420, 424-8
 Eluru H571
 Ernakulam (Cochin) H526, 532-6
- Fatepur Sikri H272, 273, 288-92
 Fyzabad H366, 373
- Gaitor 305
 Gauhati H620, 622
 Gaur 607
 Gaya H602, 612-3
 Gir Forest H437, 438, 450
 Goa HR541, 538-45
 Gopalpur-on-Sea H631, 643
 Gulmarg H351, 358
 Gwalior HR272, 273, 292-4
- Halebid H550, 563
 Hampi H550, R551, 563-4
 Haridwar HR323, 327
 Hassan H550
 Hazaribagh H602, 610
 Hirakud Dam H632, 632
 Hoysala 552
 Humdrum Falls 611
 Hyderabad H571, 575-7
- Imphal H620
 Indore H457, 468
- Jabalpur H457, 478
 Jaganathpur 610
 Jaipur H300, R300, 303-6
 Jaisalmer H300, 310
 Jaigaon H420
 Jammu City H351, 355

INDEX

- Jamnagar H437, 455-6
Jamshedpur H602, 611
Jangarh 643
Jhansi H272, 295
Jodhpur H300, 311
Jog Falls H550, 564
Jogeshwari Caves 406
Jorhat H620, 624
Joshi math 326
Jullundur H333, 335
Junagadh H437, 448
- Kalahasti 578
Kalimpong H602, 610
Kanauj H366, 369
Kanchipuram (Conjeevaram) H490, 503-5
Kangra H333, 340, 344
Kanheri Caves & Park H405, 406
Kanpur H366, 369
Kanya Kumari (See Cape Comorin)
Karla Caves 407, 411
Kasauli H333
Katrain H333
Kazipet 577
Kaziranga Wild Life Sanctuary H620, 619-20, 623-4
- Kedarnath H323, 327
Keoladeo Ghana Bird Sanctuary 308
Kera 452
Khajuraho H259, 257-68
Khaldala H405, 410-1
Khiching 632
Kodalkanal H492, 516
Kodungalloor (Cranganore) 536-7
Kohima H621, 625
Kolar Gold Fields H550, 554
Kolhapur H406, 418
Kolhoi Glacier 361
Konarak H632, 639-14
Kotagiri H493, 518
Kotah H300, 318
Kottayam H526, 531
Kovalam 490
Kozhikode (see Calicut)
Krishnarajasagar H550, 557-8
Kulti H602
Kulu H333, 340
Kumbakonam H493, 510-11
Kurnool H571, 578
Kurseong 602, 608
Kurukshetra H333, 335
Kutch 452
- Lahaul 342
Lalitagiri 633
Landsdowne H323, 327
Liddarwat 361
Lonavla H406, 410
Lothal 445
Lucknow HH366, 369-71
- Madras City 495-502, city plan 498-9, clubs 491, hotels 487, medical services 492, museums 488, restaurants 488, shopping 491, sports 491, useful addresses 491-2.
Madumalai Game Sanctuary 518
Madurai H493, 509-13
Mahabaleshwar H406, 414-6
Mahabalipuram H489, 502-3
Manali H333, 342
Mandapeshwar Caves 406
Maner 615
Mandi H333, 340
Mandor 311
Mandu H457, 460-6
Handya 554
Mangalore H550, 564
Mangrol 451
Manipur 626
Mansabal Lake 359
Martand 362
Matheran H406, 408-10
Mathura HR272, 275-6
Meerut H366, 368-9
Melukote 560
Mercara H550, 564
Mirzapur H366, 373
Modhera 445
Moradabad H323
Mount Abu 300, 311
Munnar H531
Murshidabad 603, 607
Mussoorie HR323, 328
Mysore City H550, R551, 556-8
- Nagarjunakonda 575
Nagpur H457, 479
Naini Tal HR323, 326
Naldera 339
Nalanda H603, 613
Nandi Hills 554
Nanjangud 560
Narkanda 339
Nasik H457, 421-2, 459-60
Naukutchia Tal 326
Nellore H572
Neterahat 611
Neyveli H493
Nowgong H621
- Ootacamund HR493, 517-8
- Pachmarhi H457, 477-8
Pahalgam H351, 360
Palampet 577
Palitana H437, 447-8
Panchgani 415
Pangi 345
Panjim HR541, 542-5
Parasnath H603, 610
Pathankot H333, 345
Patiala H333, 335
Patna H603, 613
Pattadkal 566
Paunar 480
Peermade H526
Periyar Lake (Thekkady) H526, 527, 531-2
Pindari Glacier 327
Pinjore Gardens H334
- Pondicherry H493, 505-6
Poona H406, 412-3
Porbandar H437, 446, 451
Purandhar 414
Puri H632, 641-8
- Quilon H526, 529-30
- Rajamundry H572, 574
Rajgir H603, 613
Rajkot H437, 452
Rajsamand Lake 315
Rambha 643
Rameswaram 513-4
Ramnagar 554
Ranakpur 313
Ranchi H603, 610
Ranikhet H323, 326
Rasein 477
Ratnagiri 633
Rishikesh HR323, 328
Rourkela H632, 632
- Sanchi H457, 471-6
Sanjam 439
Santiniketan H603, 605-6
Sarkej 446
Sarnath 374-6
Sasaram H603, 615
Satara 416
Secunderabad H572
Sevagram H458, 479-80
Shillong H621, 622
Shivpuri HR272, 273, 295
Sibsagar H621
Sikandra H272, 277
Silchar H621
Silguri H603
Siliserh 303
Simla HR334, 338-9
Somnathpur 559
Sonamarg 359
Spiti 343
Sravanabelgola H551, 560-1
Srinagar H351, Houseboats 350, R352, 356-8
Srirangam 509
Srirangapatna H551, 554-5
Surat H437
- Talakad 560
Tanjore H493, 506-7
Taptapani 643
Tezpur H621
Thekkady (see Periyar Lake)
Thirukalikunram 490
Thiruchirapalli (Trichinopoly) H493, 508
Tirunelveli H493
Tirupathi H572, 578
Truttani 578
Tiruvadi H493
Tiruvannamalai 505
Trichur H526, 537
Trimbuk 460
Trivandrum H526, 528
Tungabhadra (see Hampi)
Tura H621
Tuticorin H493

INDEX

Udaigiri Caves 476-7
 Udaipur HR301,
 313-5
 Udayagiri 633
 Udayapur 477
 Ujjain H458, 468-9
 Valsali H603, 615

Varanasi (see Benares)
 Varkala 529
 Vedanthangal 490
 Vellore 505
 Veraval H437, 450
 Vijayanagar 552, 564-5
 Vijayawada H572, 574
 Visakhapatnam H572,

574

Waltair H572, 574
 Warangal H572, 577
 Wardha H458
 Wular Lake 359

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